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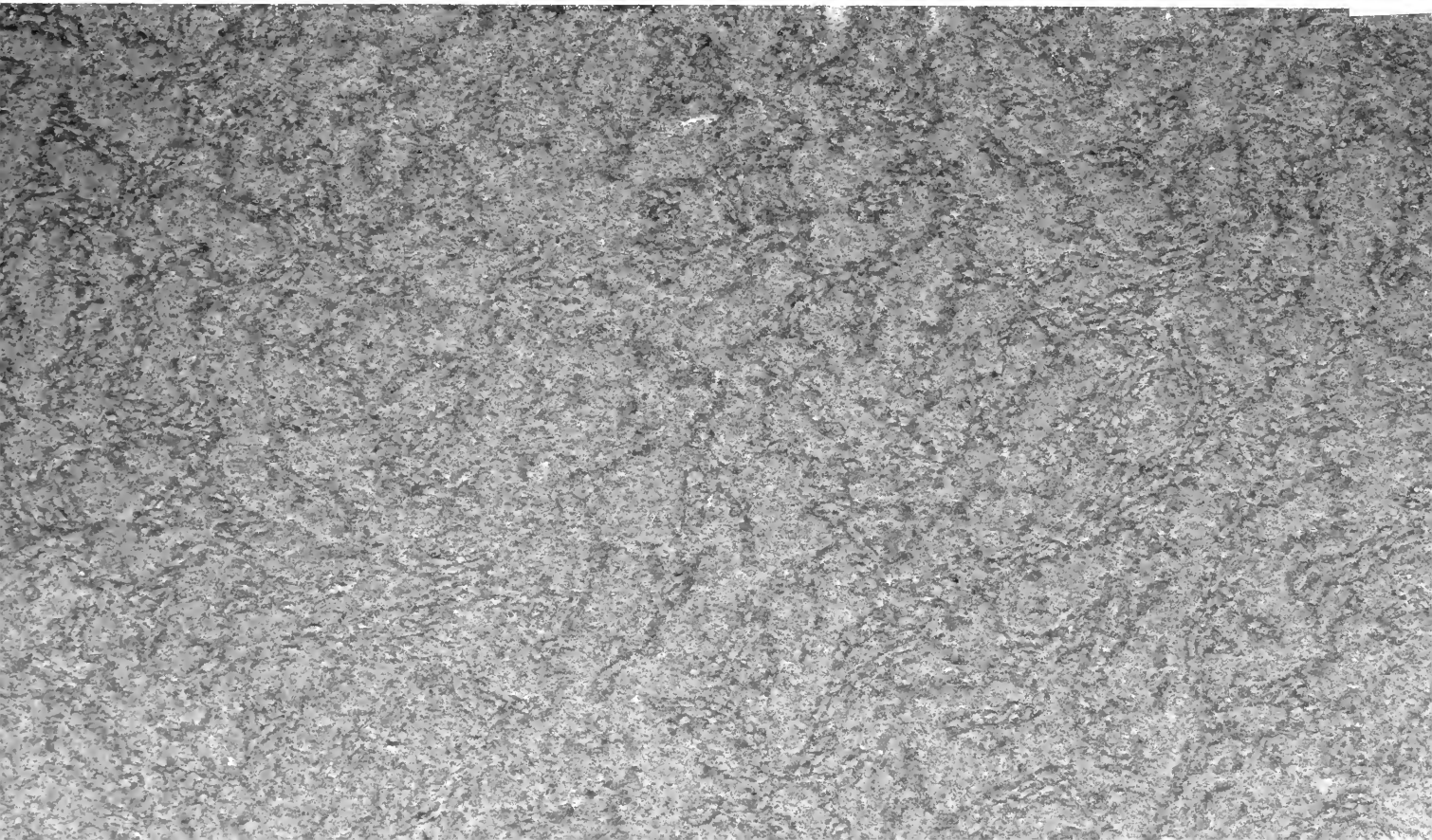

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SIR WILLIAM DAVENANT'S RELATION TO SHAKESPEARE.

With an Analysis of the Chief Characters of Davenant's Plays.

INAUGURAL-DISSERTATION

ZUR

Erlangung der Philosophischen Doktorwürde

AN DER

Kaiser-Wilhelms-Universität Strassburg

VORGELEGT VON

JOHN DAVID ELLIS WILLIAMS,

AUS

LIVERPOOL, ENGLAND.

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VON DER FAKULTÄT GENEHMIGT AM

15 JULI, 1905.

Dedicated

TO

MY MOTHER.

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ERRATA.

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3	24	supply " whom " after " for.'
18	29	for " 29 " read " 20."
19	30	,, " 13 " ,, " 10."
22	24	for " simllarity " read " similarity."
23	footnote	for " 19 " read " 14."
66	7	for " lowsprit " read " bowsprit."
87	24	,, " imposter " read " impostor."
88	18	,, " fellow " read " fellows."
89	18	,, " litle " read " little."

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1) For details of Davenant's life, cf.: Davenant's Works, edited by Maidment and Logan, Edinburgh, 1872, Vol. I, Prefatory Memoir; Ward's English Dramatic Literature, Vol. III p. 166 f.; Dictionary of National Biography, Vol XIV.; Fleay's Chronicle of the English Drama, Vol I p. 99 f.; Sidney Lee's Life of William Shakespeare, London, 1898, p. 265 f.

2) Cf. Works, Vol. I p. XX.

3) Cf. ib., p. XXI. XX.

UNIV

SIR WILLIAM DAVENANT'S RELATION TO SHAKESPEARE.

INTRODUCTION

William Davenant,[1] who was knighted in 1643 after the siege of Gloucester, was the second son of John Davenant, vintner and proprietor of the Crown Tavern at Oxford, in which city William was born in February 1606.

Shakespeare, on his journeys between London and Stratford, often visited the 'Crown' where he was a great favourite. Many of Davenant's contemporaries even insinuated that Sir William was the natural son of Shakespeare and Mrs. Davenant, who, according to Anthony a Wood, "was a very beautiful woman, of a good wit and conversation, in which she was imitated by none of her children but by this William[2]."

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2) Cf. Works, Vol. I. p. XX.

3) Cf. ib. p. XXI. XX.

boy running homeward almost out of breath, asked him whither he was posting in that heat and hurry. He answered to see his godfather, Shakespeare. 'There is a good boy,' said the other, 'but have a care that you don't take G o d 's name in vain.' "

When Shakespeare died, Davenant, then a boy of ten, wrote "An Ode in remembrance of Master William Shakespeare[1]." In later life, Aubrey records in his "Lives of Eminent Men," "Sir William would sometimes when he was pleasant over a glasse of wine with his most intimate friends . . say that it seemed to him that he writt with the very spirit that Shakespeare [did], and seemed contented enough to be thought his son[2]."

Another contemporary allusion to the scandal is to be found in "The Incomparable Poem of Gondibert vindicated . . . . " (1655) which contains a poem on the author's way of writing his name. The first stanza runs as follows[3]:

> Your Wits have further than you rode,
> You needed not to have gone abroad[4].
> D'Avenant from Avon, comes, .
> Rivers are still the Muses Rooms.
> Dort, knows our name no more Durt on 't;
> An't be but for that D'Avenant.

Another passage in the same work contains an allusion to Avon in which Davenant is advised to wash himself.

How much truth there is in these reports and insinuations, it is impossible to determine. Most modern anthorities are inclined to reject them as "green-room canards," or to interpret them in a way more favourable to the reputation of Shakespeare[5] and the mistress of the Crown Tavern.

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1) Cf. Works, Vol I. p. XXIII.

2) Cf. ib p. XXII., and Dict. of Nat. Biog., Vol. XIV.

3) Cf Dict. of Nat. Biog.

4) This is in reference to the derivation, apparently put forth by Davenant himself, of his name from Avenant, a name said to exist in Lombardy (cf. Dict. of Nat. Biog.)

5) The tradition that Davenant was the son of Shakespeare was made the subject of a play, "Davenant," by J Aicard, which was performed by the Comedie Française, when they visited London in 1879 (cf Ward. Vol III p. 166, footnote 4)

Davenant was educated at a school in Oxford and later went to the University, but did not stay long enough to take a degree. At the age of sixteen he went to Court, where he became Page to the Duchess of Richmond, from whose service he passed into that of Lord Brook, whose death in 1628 deprived Davenant of that patronage which was his only hope of advancement at Court.

Cast on his own resources, Davenant turned to literature; his work found favour with Royalty, and in 1638 he was created Poet Laureate in succession to Ben Jonson. During the troublous times of the Commonwealth, he remained a staunch Royalist and came near losing his life for it. After the Restoration, he was granted a patent to form a company of players, and from that time until his death was one of the leading lights in the theatrical and dramatic world.

He died on April 7th, 1668, and was buried among the poets in Westminster Abbey.

Dryden, in the Preface[1] to "The Tempest," in the adaptation of which he collaborated with Davenant, says: "Give me leave, therefore, to tell you, reader, that I do not set a value on anything I have written in this play, but out of gratitude to the memory of Sir William Davenant, who did me the honour to join me with him in the alteration of it. It was originaily Shakespeare's; a poet for he had particularly a high veneration, and whom he first taught me to admire."

The result of this veneration as seen in the influence of Shakespeare on Davenant's writings is what we shall examine in the following pages.

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1) Cf. Works, Vol V p. 413.

I.

SHAKESPEARE'S INFLUENCE ON DAVENANT'S ORGINAL DRAMAS.

ALBOVINE.

The tragedy of Albovine, printed in 1629 but never performed, was Davenant's first play. In the folio edition of 1673 it appears in prose, but it was originally written and printed in blank verse. In the later prose edition, many of the too poetical passages have been struck out, evidently with the intention of making the play more readable for the Restoration public.

The plot[1], which is historical, is as follows: Albovine, King of the Lombards, marries Rhodolinda, the captive daughter of the King of the Girpides, whom Albovine had slain in battle. At the marriage feast Albovine tries to force Rhodolinda to drink out of her dead father's skull. In rage and horror she strikes the cup-bearer and retires to take counsel for revenge with her captive fellow-countryman Hermegild, whom she promises to marry in return for his assistance. Paradine, another captive who has become Albovine's favourite, intercedes with Rhodolinda for the King in vain. Albovine calls to his aid Hermegild, who advises him to practise love-making on Paradine's wife Valdaura, and then brings Rhodolinda onto the scene just in time to let her see the King kissing her.

Having made Rhodolinda jealous, Hermegild tricks Paradine into sharing the Queen's bed and then introduces Valdaura to watch the Queen hanging on Paradine's neck.

Working on her jealousy he persuades her to poison her

1) Cf. Ward, Vol. III p. 169: "Albovine . . is the well-known story of Alboin and Rosamund, probably taken by Davenant from Belleforest's translation of one of Bandello's tales . . in his "Histoires Tragiques" In Vol. II p. 505, he says that the story is also related in Machiavelli's History of Florence.—See besides a paper by Campbell: "The Source of Davenant's 'Albovine'" In the Journal of Germanic Philology Vol. IV p. 20.—Concerning some possible imitations of Davenant's 'Albovine' in a later drama compare Arthur Wilson's piece "The Swisser," ed. by A. Feuillerat, Paris 1904, Intro. p. LXVI., third foot-note.

husband, and also persuades Paradine that Valdaura has deceived him with Albovine, whom Paradine is then urged to kill.

Paradine, in a rage, stabs his wife, who, before dying, reveals Hermegild's treachery. He recoils, however, from murdering Albovine, but is driven by the latter to fight and wounds him mortally. Before he expires, the King exposes further treachery on the part of Hermegild and Rhodolinda, whom Paradine then dispatches one after the other. Paradine is finally taken prisoner by the Governor of Verona, and Albovine's issue by a former marriage are declared successors to the throne.

The names of Gondibert, Paradine, Hermegild, and Rhodolinda, appear again in Davenant's poem of "Gondibert," but there is no further connection between the play and the poem.

In "Albovine," Davenant seems to have been strongly under the influence of Shakespeare, and more particularly under that of Othello. Cf. Works, Vol. I, p. XXXII: "Judging from the general tendency of plot and scenes, as well as from the Shakespearian phrases used in this and his subsequent dramatic efforts, it may be inferred that the tragedy of Othello had made a deeper impression on his mind than any other of the works of his great master.". Hermegild is the Jago of the play, and the whole plot hinges on his machinations, just as "Othello" does on those of Jago, In the same way as the latter deceived Othello, Desdemona and Cassio, Hermegild deceives Albovine, Rhodolinda, Paradine and Valdaura.

Hermegild persuades Albovine to practise love-making on Valdaura and then arranges for Rhodolinda to see them kissing in much the same manner as Jago brings Othello to see Cassio pleading with Desdemona.

Hermegild pretends that he does not recognise the King as Jago pretended not to recognise Cassio. Compare,

Othello A. III. Sc. 3. l. 37

Oth. Was not that Cassio parted from my wife?

Jago. Cassio, my lord! No, sure, I cannot think it ——

Albovine A. III, p. 56 f.[1])

Rhod. The King! How sportful he is grown . . .
Herm. I spy Valdaura there: but is that the King?

In the succeeding dialogue, Hermegild uses the same kind of indirect insinuations to make Rhodolinda believe that Albovine is false as Jago used to arouse jealousy in Othello. Compare,

Oth. III. 3. 103

Oth. Is he not honest?
Jago. Honest, my lord!
Oth. Honest, ay, honest.
Jago. My lord, for aught I know.
Oth. What dost thou think?
Jago. Think, my lord! . . . For Michael Cassio,
I dare be sworn I think that he is honest.
. . . men should be what they seem.
Oth. Certain, men should be what they seem.
Jago. Why, then, I think Cassio's an honest man——

Alb. III. 57

Herm. It shews but silly art in industry,
To seek what you would not find.
Rhod. I prithee grow particular! Dost think
They purpose aught i' th' dark? . . .
Herm. The King was never given to compliment,
You know. As for Valdaura——
Rhod. What of her?
Herm. I think that she is chaste, but—— . . .
I wish the king had not deserv'd to be
Depriv'd of your soft embraces——

In the scene where Hermegild brings Valdaura to see Rhodolinda and Paradine embracing, he says to her:

"Mark how close they meet: what variety
They use in lust: now, she hath melted quite his lips
With her hot breath, she hangs upon his ear"
(IV. 67).

Compare with this Jago's remarks to Roderigo concerning Desdemona and Cassio:

"Didst thou not see her paddle with the palm of his hand?
Didst not mark that? . . . Lechery by this hand; an

1) In connection with Davenant, the figures always refer to Act and page when there is no supplementary designation attached

index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embraced together (II. i. 259).

Shakespeare's villain is constantly spoken of as "honest Jago," and Davenant applies the same epithet to his plotter; cf. IV. 80

Albovine. Honest Hermegild.

There are, in addition, other passages which bear a resemblance in form or thought to certain parts of Othello.

Compare,

Oth. III. 4. 36

Oth. Give me your hand: this hand is moist, my lady.

Alb. I. 27

Paradine. Let me enjoy thy hand! that moist adamant
That so attracts my soul."[1])

Oth. III. 3. 354

Oth. Farewell . . .
Pride, pomp and circumstance of glorious war!

Alb. V. 99

Parad. Then glorious war, and all proud circumstance
That gives a soldier noise, for evermore farewell!

Oth. III. 3. 402

Jago. Were they as prime as goats, as hot as monkeys—

Alb. V. 102

Parad. Let's to it like monkeys or the reeking goat.

Besides these, there are a few cases in which Davenant seems to have had in his mind, and to have followed, perhaps unconsciously, passages or thoughts from other plays of Shakespeare. Compare,

Alb. I. 25

Rhod. My cross fate,
Like the raven, croaks a funeral note.

1) Cf. Works, Vol I. p. 27. But the "moist palm" of women is rather a commonplace with the dramatists, cf. e g Cable's remark about the hand of the widow Carrack (News from Plymouth, vol IV. p. 174)

Shakespeare often pictures the raven as the herald of death or tragedy, as in

Macbeth I. 5. 39

Lady Macbeth. The raven himself is hoarse
That croaks the fatal entrance of Duncan.
Under my battlements.

For other instances of a similar thought in Shakespeare, cf. Hamlet III. 2. 264, and Troilus and Cressida V. 2. 191.

Albovine II. 34.

Grimold. I'll bribe your lordship with a Ginny toothpick.

Much Ado II. i. 274.

Benedick. I will fetch you a toothpicker now from the furthest inch of Asia ——[1]

A distinct reference to "A Midsummer-Night's Dream" is contained in the following passage:

Albovine. Is not your name Pigwiggin?
Cunymond. Pigwiggin! your Grace was wont to call me Cunymond: I am no fairy.
Alb. Nor I the king of fairies. 'Slight, sir, d've Present me with a cup made o' th' bottom Of an acorn, or Queen Mab's thimble?

(A. II p. 37)—

Cf. Mids. III. 1. 182 ff.

Oberon is also mentioned in Albovine; cf. IV. p. 77

Cunymond. And whilst you are in physic, captain, You fare like Oberon.

Queen Rhodolinda strikes the cup-bearer Cunymond who chooses to regard this insult as a favour, remarking jokingly:

I wear it as a jewel in my ear

(II. p. 39)—

words which remind us of Holofernes' remark:

Ripe as the pomewater, who now hangeth like a jewel in the ear of caelo, the sky (L.L.L. IV. 2. 4),

and parodically of Romeo's enthusiastic praise of Juliet's beauty:

1) Cf Works Vol I, p. 34; cf. ib Vol. II, p 122 for another tooth-pick joke of Davenant's

It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiope's ear
(R. J. I. 5. 47).

Seriously, Davenant's Hermegild employed the same simile when flattering Paradine:

You are the king's
Jewel, and hang richly in his ear
(I. p. 22).

Concerning Shakespeare's own use of this simile and many other instances from other dramatists, compare Koeppel "Shakespeare's Wirkung auf zeitgenœssische Dramatiker,"[1] pp. 10f., 30, 67.

The same Cunymond who is meant to be a humorist, disgusted at the sudden ending of the wedding festivity, says at the end of this scene:

No masks! no epithalamion now!
Call for a bone-setter, for time hath sprain'd
His feet, and goes awry (II p. 40).

Perhaps he had Hamlet's famous compiaint: "The time is out of joint" (I. 5. 188) in his mind.

It was a favourite trick of the later dramatists to put such parodical echoes of well-known passages into the mouths of their comic figures.

It will be remembered that Albovine had tried to make Rhodolinda drink out of her dead father's skull at the wedding feast, and that the Queen had immediately retired in anger and disgust. When Paradine attempts to effect a reconciliation and to induce Rhodolinda to share Albovine's bed, she exclaims:

How! lye with him? I'll sooner choose a mansion
In a sepulchre: there commit incest
With the raw remnant of my father's bones.
Sooner embrace an airy incubus;
Mingle limbs with some ulcerous cripple,
Able to infect an hospital (II p. 42).

Compare this with Romeo and Juliet IV. 1.77
Juliet. O, . . rather than marry Paris . . ,

1) Louvain, 1905.

Shut me nightly in a charnel-house,
O'er-cover'd quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new made grave
And hide me with a dead man in his shroud;

Compare further,

Alb. III. 60

Hermegild. I vow to . . s i n k myself l o w e r t h a n a p l u m m e t
In the Baltic sea.[1]

Tempest V. 1.56

Prospero. And d e e p e r t h a n d i d e v e r p l u m m e t sound
I'll drown my book.

Alb. IV. 77

Frollo. He sits like a witch, s a i l i n g i n a s i e v e.

Macbeth I. 3, 8

First Witch. But in a s i e v e I'll t h i t h e r s a i l.

Alb. IV. 83.

Paradine. A p a l e s w a n h a t h s u n g m y d i r g e!
O f a t a l M u s i c.

King John V. 7. 21

Prince Henry. I am the cygnet to this p a l e s w a n.
W h o c h a n t s a d o l e f u l h y m n t o h i s o w n d e a t h.

Shakespeare has many references to the superstition that a swan always sang just before its own death; cf., besides, Othello V. 2. 247, and Merchant of Venice III. 2. 44.

Alb. IV. 86

Parad. Oh, oh! these are the m a n d r a k e s g r o a n s, f a t a l![2]

2nd Henry VI; III. 2. 310

Suffolk. W o u l d c u r s e s k i l l, a s d o t h t h e m a n d r a k e's g r o a n—

For another reference to the fatal groans of the Mandrake, cf, Romeo and Juliet IV. 3. 47.

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1) For another plummet-simile of Dav.'s cf. "The Distresses" vol. IV p. 336:
Thou fall'st lower than a plummet, that is three score years a sinking."

2) Cf. Alb. So pale and timorous! I'll sooner couple
With a mandrake, and beget groans (II p. 39).
And "The Unfortunate Lovers."
Rampino. They're mandrakes' groans and still
Bode death (Works Vol. III p. 16).

The dying Albovine prevents Paradine killing himself, because he wishes him to become his avenger (V. p. 99), as the dying Hamlet prevented Horatio from his intention of following him in death in order that Horatio might be able to protect his "wounded name" (V. 2. 349 ff).

Paradine, who has been instigated to murder his royal friend Albovine, thinks of Brutus who thought himself obliged to kill his friend Caesar:

Brutus, noble Brutus! the pride
Of Arts and War! so temperate, his soul
Was more harmonious than the spheres

(V. p. 95)—

Compare with this Mark Antony's praise of the dead Brutus:

His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world 'This was a man!'

(V. 5. 73).

After having killed Albovine, Paradine exclaims:

There died the n o b l e s t t r o p h y o f o u r w a r

(V. 101)

as Antony's eulogy began

This was the n o b l e s t R o m a n o f t h e m a l l

(V. 5. 68).

This is a very clear case of Shakespearian influence. Davenant evidently had Shakespeare's Julius Caesar in his mind, too, when he makes Rhodolinda ask

Is there
In story no mention of some great soul
That did his country prize above his own
Mortality, and died to gain his nation freedom?

and Hermegild answer

"The noble Brutus, for his country's health,
Made Caesar bleed; Cassius was heroic too——

(II.45).

Other references to Caesar's story are to be found in II. p. 37, and in V p. 103 where Portia's death is referred to.

THE CRUEL BROTHER.

The plot of this tragedy is as follows: Lucio, a count and the favourite of the Duke of Sienna, is in love with Corsa, sister to Lucio's protégé Foreste, a man of obscure ancestry. On account of Corsa's lowly origin, Lucio is afraid to inform the Duke of his attachment, and determines to marry Corsa secretly. This he does, afterwards confessing everything to the Duke, who is extremely angry, but who forgives him on seeing Corsa, with whom he falls in love, and whom he makes up his mind to ravish. In order to do this, he sends Lucio away on a mission and bribes Castruchio to pave the way for his designs on Corsa, who falls an unwilling victim to the Duke's lechery. Foreste discovers his sister's dishonour and decides that she is unfit to meet Lucio again in her defiled state. He accordingly bleeds her to death, and on Lucio's return informs him of all that has occurred and persuades him to take vengeance on the Duke. The latter, however, guesses that they will seek him out as soon as his crime becomes known, and arranges with Castruchio a plot by which they are to be murdered on entering the palace. In spite of this, Foreste and Lucio manage to reach the Duke's bedchamber, but cannot bring themselves to take the life of their former royal master, and after heaping coals of fire on his head take their departure. When they have gone the Duke remembers that Castruchio and his fellows are lying in wait for them; he follows to give them warning, falls into the ambush himself, and is stabbed to death, the same fate also overtaking Lucio and Foreste.

There is a comic underplot furnished by Lothario, a boasting but cowardly would-be court-fop, and his servant Borachio, a proverb-monger, who is quite an Italian Sancho Panza[1].

We have shewn that Davenant was strongly under the influence of Othello while writing his Albovine, printed

1) Cf Works Vol I p 146, footnote.

in 1629, and that influence is still to be remarked in this tragedy, which was performed in the following year.

The scene where Foreste does his sister to death (V. p. 179) recalls in its general atmosphere that in which Othello smothers Desdemona (A. V. Sc. 2). There are, besides, several isolated phrases which shew that Davenant's mind was still dwelling on Shakespeare's tragedy. Compare:

Cruel B. II. 139

Lucio. Excellent wretch! I am undone with joy.

Also II. 149.

Duke. Excellent wretch!.

Othello III. 3. 90

Othello. Excellent wretch! Perdition catch my soul,
But I do love thee!

It is very rare for "wretch" to be employed as a term of endearment; it is almost invariably used either in vituperation or pity.

Cruel B. II. 146

Borachio. I'll not be his ass.
That serv'd for blows and provender.

Othello I. 1. 45 f.

Jago. Many a . . knave
. . wears out his time, much like his master's ass,
For nought but provender—

The influence of Othello, however, was not by any means supreme in this play, that of Hamlet, perhaps, shewing itself to a still greater degree in

(a) the monologue of the melancholy avenger Foreste:

Her soul is gone!
Hah! whither is it gone? O vast suspense!
Madness succeeds enquiry. Fools of nature!
What ancestor, that died long since, hath brought
Us news of his abode, or told us how
They use him in the other world? O this
Wild mystery so much concerneth man,
That we would willingly dismiss suspense
With eyesight not with consequence (V. 184)—

cf. Hamlet I. 4. 54

We fools of nature

So horribly to shake our disposition
With thoughts beyond the reaches of our souls—

and also for the general drift Hamlet's Monologue in III. 1, and especially lines 78-80

The dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will:

(b) the speech of the Duke, when Foreste informs him that he is there to take his life:

V. 192 Did not high providence
Treble the assurance of my safety,
By guards invisible, when I was first
Presdestinate to this supreme function?
And dar'st thou tempt the strength of Heaven?.

cf. Hamlet IV. 5. 120, where King Claudius tells the Queen not to fear Laertes' fierce looks:

There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will.

(c) the remarks of Cosimo and Lothario who wish to kill Foreste in body and soul:

IV. 173
Cosimo. [He] is himself secure, haply drunk,
Or riding in the stews; you may take some
Advantage on his soul too. Lose no time.
Lothario. That's my intent.
For it were dull humanity to aim
No further than his life. I'll pursue him
Even to hell.

cf. Hamlet III. 3. 88, where Hamlet decides not to kill the King while he is praying, in case he might thus send him to heaven:

Up, sword; and know thou a more horrid hent:
When he is drunk asleep, or in his rage,
Or in the incestuous pleasure of his bed;
At gaming, swearing, or about some act
That has no relish of salvation in't;
Then trip him, that his heels may kick at heaven,

And that his soul may be as damn'd and black
As hell, whereto it goes.

(d) isolated expressions:

Cruel B. I. 119

Foreste. You are Duke's creature! . .
Who in his love and kindness, method keeps.

Hamlet II. 2. 207

Polonius. Though this be madness, yet there is method in it.

Cruel B. I. 123

Castruchio. . . unless I imitate the crab, and find my way, as he doth his, backwards.[1]

Hamlet II. 2. 205

Hamlet. Yourself, sir, should be old as I am, if like a crab you could go backward.

THE JUST ITALIAN.

This play has but one passage which may owe its origin to a similar passage in that drama of Shakespeare's which Davenant seems to have known best of all, in Othello. Compare Sciolto's remark:

They've watched
My hardy violence so tame (V. 274)

with Desdemona's words:

I'll watch him tame (III. 3. 23).

THE PLATONIC LOVERS.

In this tragi-comedy, only the simile of the roses in III. p. 44 reminds us of a similar passage in Shakespeare:

Theander. Your former beauty must be quite forgot,
Like sullen roses that would wither on
The bough, ere throughly blown, ere gather'd for
The still; so lose all memory that they
Were ever sweet.

cf. Midsummer-Night's Dream I. 1, 76

Theseus. But earthlier happy is the rose distill'd,
Than that which withering onthe virgin thorn
Grows, lives and dies in single blessedness.

1) Cf Davenant's use of the same simile in "The Wits," Works Vol II p. 195.

THE WITS.

This comedy, first performed in 1636, was revived after the Restoration and partly altered to suit the changed taste of the age. The alteration consists for the most part in an elaboration of the character of Snore, the constable, and in the inclusion of dialogue for the band of Watchmen.

In the original version, Snore only faintly recalls Shakespeare's Dogberry in "Much Ado about Nothing," and, but for the later elaboration of the character, Davenant could hardly be accused of plagiarism in this case. The scenes interpolated after the Restoration, however, seem to go to prove that Davenant really had Dogberry in his mind when he first wrote the part of Snore. Compare, The Wits p. 233f., addition to the end of A III,

Snore. Here has been goodly care taken to-night
Of the king's bus'ness. Eight of our watch are miss-ing.
Call 'em over.
1. Francis Fumble!
2. Here.
1. Barnaby Belch!
3. Here.
1. Simon Sleep!
All. Not here.
Snore. Put down Simon Sleep. There have been complaints
Against that Simon Sleep; neighbours, he is
To blame in his own house. He snorts so loud
That he wakes half the Parish.
1. Indeed his wife has often told him of it,
With tears in her eyes, but, alas
'Twould not do.
Snore. I've excus'd him because he is my kinsman,
Yet, under the rose, the kindred comes only
By a bastard daughter of my grandmother's.
. . . . . 1. Nathaniel Nod!
All. Not here.
Snore. Nathaniel Nod's too ancient to look after
State matters in winter nights. He must e'en
Give up his lanthorn.
1. He has been a good Watchman
The parish should maintain him now he's old.
Snore. The common wealth should do't;

. . . . . .

What are these?

Enter Fiddlers . . . .

Stand! Stand!

Elder Pallatine. What are you?

Snore. Peace, sir, a whole age
Of experience is short enough t' examine
Some kind of shrewd fellows. Sir, they may be
Most dang'rous thieves? . . .
What are you? Whence come you? Whither go you?
Answer all this together, and at once:
For I shall quickly trap you if you falter
In long speeches.

Fiddler. We have been playing at a wedding.

Snore. The bold knave avoids my questions:
And tells me what he has been doing, as if we men
Of justice, ever tir'd with business, would be troubled
With what he has been doing—

Compare besides the interpolation on p. 238f. after Watchmen's song in A. V, Sc. 2, p. 206,

Snore. Who goes there? stand! stand still, and come before me.

Musician. Your pleasure, sir? (He advances)

Snore. Did not I bid you stand still?

Mus. Yes, sir.

Snore. Why did you stir then?

Mus. Because, sir, you bid me come before you.

Snore. I did bid you stand still and come before me.

Mus. You did, sir.

Snore. And could you do both together?

Mus. No, sir.

Snore. How dare you then presume to make your choice,
Which to do first, before my pleasure's known?
. . . . . From whence come you?

Mus. Who, I sir?

Snore. You, sir? who else, sir? . . . Well, I ask
Again, whence come you?

Mus. I come, sir—

Snore. Quick, quick! Are you consid'ring what to say?
Speak and speak quickly, ere y'have time to think.
. . . . . Come, where have you been?

Mus. Where have I been, sir? why, where have I been?
I'm sure I ha'nt been far.

Snore. D'you mark him, sir? . . .
O, the knave answer'd

Where have I been? which does repeat my question.
Then, why where have I been: which is his question
To my demand; and then he said, I'm sure
I ha'nt been far. O most intricate varlet!

None of the dialogue given is borrowed directly from "Much Ado;" it is the general spirit and atmosphere of the scenes which Davenant seems to have borrowed from Shakespeare (cf. Much Ado III. 3 and V. 2).

The younger Pallatine's address to his associates, the former soldiers Meager and Pert:

Men o' the puissant pike, follow the lights! (III. 171)

seems to contain an echo of Pistol's question to King Henry V:

Trail'st thou the puissant pike? (IV. 1. 40).

This alliterative formula appears to have become a stock-phrase after Pistol's use of it, cf. Koeppel, Shakespeares Wirkung, p. 67.

LOVE AND HONOUR.

In speaking of this play, Elze[1] makes the following remarks; "Die komischen Figuren sind Kapitæn Vasco und seine Spiessgesellen Frivolo, Altesto, etc., soweit so rohe Burschen komisch sein kœnnen; es sind offenbar Abklatsche Falstaff's und seiner Bande." Elze, however, does not give any examples either of action or diction to substantiate his statement, to which I must take exception. I can find no similarity between the two sets of characters. The criticism would have been truer if it had been made with regard to certain characters in Davenant's "The Siege" (cf. remarks on that play on p. 29ff. of this essay).

In point of style this play is said by Kippis[2] to resemble Shakespeare rather than Fletcher, but he gives no proof of resemblance to either.

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1) Abhandlungen zu Shakespeare, p. 161

2) Maidment and Logan's Works of Davenant Vol III p. 93

Very likely he was thinking of the character of Prince Alvaro about whom Vasco, the chief of the comical group, says:

> Prince Alvaro
> Is, as they say, a philosophy man (I. 112).

Alvaro has indeed received a slight tincture of Hamlet's philosophy, compare for instance his meditations on the fate which awaits us after death (III. 14 5), although the gist of his meditations is entirely different from that of Hamlet: Alvaro's mind shews a distinctly religious tendency. I think we are justified in assuming that Alvaro is one of the many stage heroes who betray the powerful influence of Shakespeare's Hamlet,—but there the likeness ends. Otherwise, I find in this play no greater resemblance to Shakespeare than is to be found in most of Davenant's heroic plays.

There are, however, a few passages which recall oft-repeated Shakesperian allusions. Compare I p. 110,

> Prospero. So ravens croak
> When they fly o'er the mansions of the sick
> And bode their deaths.

Othello IV. 1. 20

> Othello. O, it comes o'er my memory,
> As doth the raven o'er the infected house,
> Boding to all—"

Love V. 174

> Evandra. Who is it that assumes the office of
> The dying swan?

With reference to this passage, see the remarks on "Albovine" on p. 10 of this essay.

A—very possibly accidental—likeness to Richard III strikes us in a speech of Prince Alvaro's:

> [I] Could change my corslet, and my iron vests
> Of rugged war, to move in gentle pace
> Unto the tuneful whispers of thy lute (II. 124)—

compare the following passage in Richard's famous introductory monologue:

> Grim-visaged war hath smooth'd his wrinkled front . .
> He capers nimbly in a lady's chamber
> To the lascivious pleasing of a lute (I. 1. 9f).

1) The editors aptly quote a passage from Marlowe's "Jew of Malta" (A II Sc 1 l. 1) which Shakespeare himself may have had in mind

THE SIEGE.

This play, as a whole, owes nothing to Shakespeare, but the character of Ariotto and Lizaro, and in a less degree of Piracco and Mervole, are evidently imitations of Falstaff and his ribald companions. In both cases we are shewn cowardice of a comical nature cloaked and disguised in boasting rant and bullying swagger.

At the siege of Pisa, Ariotto and Lizaro are the first to cry

A battery! a battery (I. 372).

but are the last who would venture to take part in such a hazardous enterprise. In this they resemble Nym, Bardolph, and Pistol, at the siege of Harfleur, cf. Henry V; III. 2. 1f.

Bardolph. On, on, on, on, on! to the breach, to the breach!
Nym. Pray thee, corporal, stay: the knocks are too hot;—

In the absence of the enemy, Ariotto and Lizaro are exceedingly valorous and boast to Soranzo of their ability to hold Mervole, the duellist, at bay, but back down ignominiously when the bully appears. In this respect, they resemble Falstaff who threatened to cudgel Prince Henry when the latter was absent but gracefully retracted when taxed with his boast in the Prince's presence. Compare, Siege I. 376f.

Ariotto. Dost know Mervole?
Soranzo. You mean, Ensign Mervole, the duellist.
Ariotto. . . . The slave is famous in
Duels, he has proffered at us too; but
We keep him at a distance with a certain reverse.
Observe me, sir! with a 'punto sublimato'
That is raised by your nether guard! present
Your weapon naked!
Enter Mervole, Piracco.
Lizaro. 'Slight! Here they are! End your discourse.

1st Henry IV; III. 3. 99ff.

Falstaff. How! the prince is a Jack, a sneak-cup: 'sblood, an he were here, I would cudgel him like a dog, if he would say so.
Enter the Prince etc. . . . .
Hostess. Nay, my lord, he called you Jack, and said he would cudgel you.

Falstaff. Did I, Bardolph?
Bardolph. Indeed, Sir John, you said so.
Falstaff. Yea, if he said my ring was copper.
Prince. I say 'tis copper: darest thou be as good as thy word now.
Falstaff. Why Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee as I fear the roaring of the lion's whelp[1].

A more palpable case of borrowing is presented in the account of the imaginary battle between Ariotto and Lizaro and a band of Switzers, which is again related for Soranzo's benefit. This is evidently taken directly from Henry IV, where Prince Henry and Poins, in disguise, set upon and put to ignominious flight Falstaff and three companions, who afterwards tell Henry a wonderful story of a fight against overwhelming odds. Compare,

Siege II. 383f.

Lizaro. Ariotto, the maiden-head of this flesh
Is thine; this day thou didst deserve it by
Feats of valour.
Ariotto Had I not seen thee engag'd against the
Other five, I had maintain'd the combat still
With those seven Switzers,—pox o' their two handed
Scythes!—it were easier for 'em to cut down
An oak than me, whilst I stood at this guard.
Lizaro. Right! but 'twas for the safety of my fame
To see you skirmish with twelve such,
And not employ my fortitude to weaken
Their assault. Can you accuse my fury?
. . . Nay, nay! troth, thou dost abuse thy own merits.
Nine o' the twenty owe their lives to thy
Mercy.

1st Henry IV; II. 4. 211 f.

Falstaff . . . I have peppered two of them; two I am sure I have paid, two rogues in buckram suits. . . Thou knowest my old ward: here I lay, and thus I bore my point. Four rogues in buckram let drive at me ——
Prince. What, four? thou saidst but two even now.
Fal. Four, Hal; I told thee four. . . These four came all a-front, and mainly thrust at me. I made no more ado but took all their seven points in my target, thus.

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1) A rather common trick of stage-cowards, compare for instance in Jonson's comedies the same sudden change in the behaviour of Bobadill and of Puntilius Tucca. cf. Koeppel's Quellen-Studien (1895) p. 6

Prince. Seven? why, there were but four even now.
Fal. In buckram? . . . Dost thou hear me, Hal?
Prince. Ay, and mark thee too, Jack.
Fal. Do so, for it is worth the listening to. These nine in buckram that I told thee of — . . . . began to give me ground: but I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.

The character of Piracco recalls slightly that of Pistol. Compare the descriptions of both as given in the two plays. Siege. IV. 416

Piracco. I cannot conjure up this devil valour,
That us'd to roar so in me.

V. 425

Piracco. I ha' been drunk three times, a purpose, since
My last kick, wherein I have attempted
To make a noise, and roar, but hardly can
Conjure up my spirit able to put
A mouse into fear —

Henry V; IV. 4. 71

Boy. I did never know so full a voice issue from so empty a heart: but the saying is true, 'The empty vessel makes the greatest sound.' Bardolph and Nym had ten times more valour than this roaring devil i' the old play —

The similarity between the two extends also to their action in the plays, as Piracco, who at the outset acts the bully to Ariotto and Lizaro, is made subservient to Mervole, just as Pistol, after terrorising over everyone weaker than himself, is finally compelled to "eat the leek" by Fluellen.

Bertolina's ecstatic words to her lover

Yet, in my joy, I am most passionate.
The marigold so opens to the sun's
Bright eye, as Bertolina to your wish'd
Presence (III p. 401)

may be compared with a passage in Shakespeare's Sonnets containing the same simile:

Great princes' favourites their fair leaves spread
But as the marigold at the sun's eye (Sonn. 25).

Her lover Florello presents us a variation of a frequently repeated idea of Shakespeare's Coriolanus. He says

This kiss I seal'd at parting, she has for me
Preserv'd the impression. I do feel
The very breath I lent it return back,

As if she had suspected that I should
Miscarry in the war, and kept it warm (V p. 435),

as Coriolanus assured his wife

That kiss
I carried from thee, dear; and my true lip
Hath virgin'd it e'er since (V. 3. 46).

But Davenant's verses remind us still more strongly of one of Shirley's repetitions of the same thought (cf. Koeppel, Sh.'s Wirkung p. 57).

An allusion to Cleopatra and Antonius is of too general a character to be connected with Shakespeare's tragedy (cf. IV p. 145).

THE FAIR FAVOURITE.

This play (lic. 1638, print. 1673) contains a very palpable imitation of one of the most famous passages in Hamlet. Oramont says of the King who aspires to become the lover of his sister Eumena:

What strange divinity is that which guards
These Kings — the lawful terrors of mankind —
Keeps them as safe from punishment, when they
Oppress the tame and good, as it secures
Them from the treachery of the fierce and bad (A. II. p. 223) —

as Shakespeare's Claudius had proclaimed:

There's such divinity doth hedge a king,
That treason can but peep to what it would,
Acts little of his will (IV. 5. 123 ff.)[1]

Amadore's admonition

Are there no terrors near
The grave? No angry spirits, whose
Employment is to hurry, and transmit the soul
From flame to flame, from wind to wind — poor
Vex'd and weary stranger (III p. 243)

may be an echo of the fears of young Claudio in "Meas, f. Meas.":

The delighted spirit
To bathe in fiery floods . . . .
To be imprison'd in the viewless winds (III. 1. 121).

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1) Cf. above p. 19

Eumena kneels to the king to save the life of her condemned brother (IV p. 262f.) as Isabella kneels to Angelo, and the King grants her request in the hope of finally gaining her love by his clemency—but there the likeness ends: Davenant's King has nothing in common with Angelo's villainy.

THE RIVALS.

This play is an adaptation of "The Two Noble Kinsmen"[1], but as Shakespeare's participation in the composition of the latter tragedy is uncertain and the extent of it is disputed, we shall not give a detailed comparison of the two plays.

Apart from its being an adaptation of "The Two Noble Kinsmen," Davenant's comedy, with the possible exception of one passage, is in no way indebted to Shakespeare.

Compare,

Rivals III. 252

Theodes. Fruits ripen soonest that are near the sun.

Othello II. 3. 382

Jago. Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe.

DAVENANT'S MASQUES[2]

Here, there is no trace of Shakesperian influence to be found, except, perhaps, in Davenant's second masque, The Triumphs of the Prince d'Amour, which was produced in 1636 by members of the Middle Temple in honour of the visit of Charles Prince Palatine of the Rhine to London. The author himself tells us in an introductory note that it was "devis'd and written in three days."

The masque begins in a village with a dumb anti-masque of two swaggering soldiers, two Dutch sea officers, an old

1) Cf. August Krusenbaum; Das Verhältniss von Davenant's Drama The Rivals zu The Two Noble Kinsmen. Dissertation. Halle, 1895

2) These have already been treated at length by Dr. Rudolph Brotanek in "Die englischen Maskenspiele," Wien, 1902

over-grown debauch'd Cavalier (whom Brotanek, p. 200, supposes to be an "Abkœmmling Falstaffs"), a begging soldier, and a Sutler's wife. When they have retired the scene suddenly changes to a camp of tents in the midst of which is the temple of Mars, whose priests appear and sing of some battle lately fought. They make way for the real masquers, a company of richly-dressed Knights, who represent the Knights Templars of old to whom the Palace of the Prince d'Amour was formerly dedicated. Cupid then appears and attacks them with his arrows. As a result the scene changes to Venice where a series of lovers of different nationalities and dispositions display their humours. There is a grave formal Spanish lover, a jealous Italian lover, a giddy fantastic French lover, a dull Dutch lover, and a furious debauch'd English lover. This medley of lovers reminds us of Portia's numerous wooers who were also of different nationalities. It is possible that this recollection leads us to the source of Davenant's inspiration.

II.

DAVENANT'S ADAPTATIONS OF SHAKESPEREAN PLAYS.

THE LAW AGAINST LOVERS.

This play[1] has already been treated at length by Elze[2] and Illies[3], so that little remains to be said on it here. It is a combination of the Beatrice-Benedick episode in 'Much Ado about Nothing' with the principal plot of 'Measure for Measure.' The combination is effected by making Benedick Angelo's brother, and Beatrice his ward. A further relationship is established by making Beatrice and Julietta, the girl seduced by Claudio, cousins.

The only original character added by Davenant is Viola, Beatrice's sister and 'very young.' She has no importance

1) Pepys records having seen it acted on February 18th 1661-62.
2) Karl Elze, Abhandlungen zu Shakespeare; Halle, 1877.
3) Georg Illies, Das Verhæltniss von Davenant's 'The Law against Lovers' zu Shakespeares 'Measure for Measure' und 'Much Ado about Nothing' Halle, 1900.

in the action of the play and only seems to have been introduced for the sake of her dancing. 'Measure for Measure' supplies all the other characters with the exception of Beatrice, Benedick and Balthazar, who are taken from 'Much Ado about Nothing.' Mistress Overdone, the bawd in 'Measure for Measure' does not appear in the 'Law against Lovers,' but the place of her servant Pompey is partly taken by the Fool. Shakespeare's Mariana has no corresponding substitute in Davenant's plays.

Davenant's debt to 'Much Ado about Nothing' is very small compared to his debt to 'Measure for Measure.' The 'Law against Lovers' is rather an adaptation of 'Measure for Measure,' into which Davenant has dovetailed a very small portion of 'Much Ado about Nothing;' viz. part of the Beatrice-Benedick episode.

Whereas critics contemporary with the production of the play, namely Langbaine and Pepys, report favourably of it, modern critcs seem to be agreed that Davenant failed in his effort to combine successfully Shakespeare's two plays. Elze maintains that Davenant has spoiled the whole plan and organism of the play, while Delius[1] calls it a monstrous amalgamation of two plays diametrically opposed in their tendencies. Illies agrees with the judgment of these two.

The scathing remarks made by these commentators are hardly deserved. If we did not know the source of the play, it is improbable that we should have considered the 'Law against Lovers' to be a combination of two separate plays. And given that the work had to be done, it must be admitted that Davenant has shewn considerable skill in interweaving the two plots. This, however, does not excuse Davenant for his undertaking, which improves in no single particular on either of his models.

The only material alteration in character is that which Angelo undergoes. In 'Measure for Measure' he is a

1) Shakespeare Jahrbuch, Vol XX, p 69.

bold villain who intends to carry out his ideas to the bitter end, but who, once unmasked, craves for instant death, the just punishment of his villainies. It had been his firm intention to have Claudio executed, whereas Davenant's Angelo had already signed his pardon before knowing of any plot for Claudio's rescue. The Angelo of 'Measure for Measure,' too, had really had lascivious designs on Isabella, but in the 'Law against Lovers' his insulting proposal to Claudio's sister is a reprehensible trick to test the virtue of one whom he afterwards confessed to have secretly loved for a long time. Davenant probably derived his idea for this from 'Measure for Measure,' where, in A. III, Sc. 1, the Duke says to Claudio: "Angelo had never the purpose to corrupt her; only he hath made an assay of her virtue to practise his judgment with the disposition of natures; she, having the truth of honour in her, hath made him that gracious denial which he is most glad to receive." But, although Shakespeare's character is in reality a much greater villain, the general impression of the Angelo of the 'Law against Lovers' is every bit as unfavourable, if not more so. The latter is not even a good villain; he is a coward and a sneak; there is nothing in him that calls for admiration of any sort; that he was not as great a criminal as he seemed to be is no virtue, it only lessened his crime. The original Angelo was at least a thorough-going rogue who wished to do or die; above all, he was a man.

It is not until the last act that Davenant makes any important deviation from the main plot of Measure for Measure. There, however, he causes Benedick to head a revolt the object of which is to effect Claudio's rescue. Benedick fails in his attempt and is himself taken prisoner. The management of the scene is very un-Shakesperian, and recalls the heroics in which Davenant indulges so much with greater success in his original plays. The denouement of the 'Law against Lovers' differs from 'Measure for Measure' in that in the latter the Duke asks Isabella to marry him and compels Angelo to make Mariana his wife, whereas in the former the Duke gives Isa-

bella to Angelo and intimates that he himself intends withdrawing from public life.

Elze (p. 173) remarks that Davenant has retained the original text wherever possible, not, however, without correcting the diction and the composition. He further accuses our dramatist of having cut out all poetical flights of dialogue and expression. This is certainly true in the main, although Davenant's contemporary critics held a different view, and commended him because "where the language is rough or obsolete, our author has taken care to polish it."[1]

In the 'Law against Lovers,' at any rate, it is rather difficult to find any lines which are "polished" compared to Shakespeare's.

Illies (p. 38) agrees with Elze and adds that even where the text is original it betrays unmistakable Shakesperian influence, but that there is a consistent tendency to simplify all intricate and obscure expressions.

The text of the first two acts is taken almost entirely from Shakespeare, Davenant only supplying what is necessary, to link together the interchanging scenes of 'Measure for Measure' and 'Much Ado about Nothing.' The third act shews rather more original work, the fourth act more still, while the fifth act is almost entirely original. Davenant compares worst with Shakespeare when he attempts to create dialogue for Beatrice and Benedick. All Shakespeare's wit, sparkle and intuitive repartee is lacking, and the attempt to keep their dialogue up to Shakespeare's high plane, while getting them into positions quite foreign to Shakespeare's characters, makes their lines commonplace and often incongruous.

Illies brings his dissertation to a close with a quotation from Elze: "Er hat Scenen, Verse und Wœrter nach seinem Beduerfniss umgestellt, hat poetische Ausdruecke durch alltægliche, obsolet gewordene durch moderne ersetzt,—in welcher Hinsicht sein Stueck daher fuer Shakespeare-Philolgen von nicht geringem Interesse ist."

Neither of the above, however, inquires more closely into the details of the alterations mentioned. There are numerous instances of substitution of new words and forms for antiquated and unusual ones. Examples of this are:—

MEASURE FOR MEASURE.				THE LAW AGAINST LOVERS.		
Act.	Sc.	Line		Act	Page	
I	1	68	privily	I.	119	privately
,,	,,	73	that	,,	,,	who
,,	,,	73	fare you well	,,	,,	farewell
,,	2	131	scope	,,	125	liberty
,,	,,	137	as lief	,,	,,	rather
,,	,,	156	meet	,,	126	fit
		170	awakes me (ethical dative)	,,	,,	awakens
,,	,,	177	tickle	,,	,,	lightly
,,	2	185	voice	,,	127	name
,,	,,	188	prone	,,	,,	sweet
,,	3	8	remov'd	,,	,,	retir'd
,,	,,	12	stricture	,,		strictness
,,	,,	35	sith	,,	128	since
,,	,,	36	to strike and gall	,,	,,	to punish
,,	,,	45	prithee	,,	,,	pray
,,	4	6	which	,,	129	that
	,,	17	stead	,,	,,	befriend
,,	,,	34	en-sky'd	,,	130	enshrin'd
,,	,,	50	line	,,	,,	force
,,	,,	76	assay	,,	131	make trial of
II	1	2	fear (active)	II.	132	fright
,,	,,	11	cohered	,,	,,	concur'd
,,	,,	28	for	,,	,,	because
,,	,,	30	mine own	,,	,,	my own
,,	2	50	'longs	,,	139	belongs
,,	,,	67	potency	,,	,,	power
,,	,,	91	evil	,,	140	crime
,,	,,	102	gall	,,	,,	destroy
,,	,,	112	pelting	,,	,,	cholerick
,,	3	12	report	,,	142	fame
,,	4	20	muster	,,	145	flowing
,,	,,	38	yea	III.	146	yes
,,	,,	58	accompt	,,	,,	account
,,	,,	80	an enshield beauty	,,	147	a cover'd beauty
	,,	111	ignomy	,,	148	ignoble
,,	,,	113	nothing akin	,,	,,	not at all akin

..	..	116	merriment	..			recreation
..	..	125	view	..	..		see
..	..	126	easy	..	..		easily
..		147	pluck	..	149		draw
..	..	156	vouch	..	..		word
..	..	187	fit	..	..		prepare
III.	1.	75	feverous	..	150		shameful
..	..	86	spake	.	159		spoke
..	..	89	appliances	..	..		remedies
	..	114	trick	..	160		taste
..	..	115	perdurably	..	..		eternally
..	..	119	obstruction	..	..		darkness
IV.	2.	28	estimation	IV.	180		quality

MUCH ADO ABOUT NOTHING.				LAW AGAINST LOVERS.			
I.	1.	51	holp	I.	119		helpt
..	..	62	betwixt	.	120		between
..	..	80	an	..	..		if
..	..	122	meet	..	123		fit

Occasionally, Davenant prefers to leave out the entire line or phrase in which such obsolete or unusual words occur. Compare, for instance,

Measure for Measure II. 4, 121-123

Isabel. Else let my brother die,
If not a feodary, but only he,
Owe and succeed thy weakness—

Law against Lovers III, p. 148,

Isabel. Else let my brother die;

Measure for Measure III. 1. 57-60

Isabel. Lord Angelo, having affairs to heaven
Intends you for his swift ambassador,
Where you shall be an everlasting leiger:
Therefore your best appointment make with speed—

Law against Lovers III, p. 158

Isabel. Lord Angelo, having affairs to heaven
Intends you for his swift ambassador,
Therefore your best appointment make with speed;

Much Ado about Nothing I. 1. 81-83

Beat. But, I pray you, who is his companion?
Is there no young squarer now that will make a voyage with him to the devil?

Law against Lovers I. p. 120.

Beat. But, Signior Balthazar,
Pray who is Count Benedick's companion?

Cases, in which merely the difficult words have been left out, are also found; compare, for example,

Measure I. 1. 52

Duke. No more evasion: we
Have with a leaven'd and prepared choice
Proceeded to you—

Law I. 118

Duke. No more evasion,
I have proceeded towards you with choice,
Sufficiently prepared;

Measure I. 1. 70

Duke. I do not relish well
Their loud applause and Aves vehement—

Law I. 119

Duke. I never relisht their applause;

At times, Davenant seems afraid of retaining Shakespeare's bold poetical expressions for fear of offending the susceptibilities or of overtaxing the intelligence of his audience, and he replaces these expressions by others more prosaic, more simple, or more 'polite.' Compare,

Measure I. 3. 29

Duke. And liberty plucks justice by the nose;
The baby beats the nurse—

Law I. 128

Duke. And forward liberty
Does justice strike, as infants beat the nurse;

Measure I. 4. 31

Lucio. I would not—though 'tis my familiar sin
With maids to seem the lapwing and to jest,
Tongue far from heart—play with all virgins so—

Law I. 130

Lucio. I would not, though 'tis my familiar sin
To jest with maids, play with all virgins so;

Measure II. 2. 117

Isabel. But man . . . . . .
Plays such fantastic tricks before high heaven
As make the angels weep; who, with our spleens,
Would all themselves laugh mortal—

Law II. 141

Isabel. But man . . . does . . . play such fantastic tricks
Before high heaven, as would make angels
laugh

If they were mortal, and had spleens
like us;

Measure II. 4. 24

Angelo. So play the foolish throngs with one that swoons;
Come all to help him, and so stop the air
By which he should revive: and even so
The general, subject to a well-wish'd king,
Quit their own part, and in obsequious fondness
Crowd to his presence, where their untaught love
Must needs appear offence——

Law II. 145

Angelo. So deal officious throngs with him who swounds;
They come to help him, and they stop the air
By which he should revive; and so
The numerous subjects to a well-wisht king
Quit their own home, and in rude fondness to
His presence crowd, where their unwelcome love
Does an offence, and an oppression prove·

Measure II. 4. 88

Angelo. Admit no other way to save his life——
As a subscribe not that, nor any other,
But in the loss of question——

Law III. 147

Angelo. Admit no other way could save his life,
As I subscribe not that, nor any other,
Unless by way of question;

Measure II. 4. 130

Isabel. And credulous to false prints—

Law III. 148

Isabel. And soon a bad impression take;

Measure III. 1. 68

Isabel. Ay, just; perpetual durance, a restraint,
Though all the world's vastidity you had,
To a determined scope.

Claudio. But in what nature?

Isabel. In such a one as, you consenting to 't,
Would bark your honour from that trunk you bear,
And leave you naked——

Law III. 150

Isabel. 'Tis worse than close restraint, and painful too
Beyond all tortures which afflict the body;
For 'tis a rack invented for the mind.

Claudio. But of what nature is it?

Isabel. 'Tis such as should you give it your consent,
Would leave you stript of all the wreaths of war,

All ornaments my father's valour gain'd,
And shew you naked to the scornful world;

Measure III. 1. 95

Isabel. O, 'tis the cunning livery of hell,
The damned'st body to invest and cover
In prenzie guards——

Law III. 190

Isabel. Oh, he is uglier than the frightful fiend
By pencils of our cloister'd virgins drawn;

Measure III. 1. 108

Claudio. Has he affections in him,
That thus can make him bite the law by the nose,
When he would force it? Sure, it is no sin:
Or of the deadly seven it is the least—

Law against Lovers III, p. 160

Claudio. Has he religion in him? sure he thinks
It is no sin, or of the deadly seven
He does believe it is the least;

Measure for Measure III. 2. 45-46

Lucio. How now, noble Pompey! What, at the wheels of Caesar? art thou led in triumph?

Law against Lovers IV, p. 170

Lucio. Fool! What a prisoner?

A rather peculiar phenomenon in the 'Law against Lovers' is the mock modesty shewn by Davenant, who again seems afraid of offending his audience by any approach to calling a spade a spade. This is extraordinary in view of the fact that the post-restoration age was ever so much more licentious than the age of Shakespeare. The following examples of this change for the sake of 'd e c e n c y' are taken from 'Measure for Measure.'

Measure for Measure I. 2. 143

Lucio. L e c h e r y ?—

Law against Lovers I. p. 125

Lucio. I believe 'tis that which the precise call i n c o n t i n e n c e;

Measure for Measure II. 2. 15-16

Provost. What shall be done, sir, with the g r o a n i n g J u l i e t?
S h e ' s v e r y n e a r h e r h o u r,—

Law against Lovers II, p. 137.

Provost. What shall be done with the w e e p i n g J u l i e t?

Measure for Measure II. 2. 23

Angelo. See you the f o r n i c a t r e s s be removed—

Law against Lovers II, p. 138

Angelo. Provost take care that J u l i e t be removed;

Measure for Measure II. 4. 103

Isabel. Ere I'd yield my b o d y up to shame—

Law against Lovers III, p. 147

Isabel. Ere I'd yield my h o n o u r up to shame;

Measure for Measure II. 4. 150-167

Angelo. I have begun;
And now I give my sensual race the rein:
Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes,
That banish what they sue for; redeem thy brother
By yielding up thy body to my will;
Or else he must not only die the death,
But thy unkindness shall his death draw out
To lingering sufferance—

Law against Lovers III, p. 149

Angelo. And now I give my sensual race the reins!
Yield to my passion, or your brother must
Not only die, but your unkindness shall
Draw out his death to ling'ring pains·

Measure for Measure III. 1. 98

Isabel. If I would yield him my virginity—

Law against Lovers III, p. 160

Isabel. If I would Heaven foully offend;

Measure for Measure III. 2. 56-63

Lucio. How doth my dear morsel, thy mistress?
Procures she still, ha?

Pompey. Troth, sir, she hath eaten up all her beef, and she is herself in the tub.

Lucio. Why, 'tis good; it is the right of it; it must be so: ever your fresh whore and your powdered bawd: an unshunned consequence; it must be so.

Law against Lovers IV, p. 171

Lucio. How does Mother Midnight? what, she grows rich?

Fool. Signior, sh' as eaten up all her beef now,
And is herself in the tub.

Lucio. Powder'd to make her last. 'Tis not amiss.

Measure for Measure IV. 2. 35-43

Pompey. Do you call, sir, your occupation a mystery?

Abhorson. Ay, sir,: a mystery.

Pompey. Painting sir, I have heard say, is a mystery; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery: but what mystery there should be in hanging, if I should be hanged, I cannot imagine—

Law against Lovers IV, p. 180

Fool. D'you call your trade a mystery?

Hangman. Yes, you will find it so.

Fool. What mystery there should be in hanging, if I were to be hang'd, I cannot imagine.

Measure for Measure IV. 3. 26

Barnadine. A pox o' your throats—

Law against Lovers IV, p. 181

Bernardine. Curse on your throat.

This feeling of modesty takes another turn in dealing with the text of 'Much Ado about Nothing,' from which all allusions to or swearing by God are carefully eliminated if there is the slightest suspicion of levity about them. Compare

Much Ado I. 1. 129-132

Beatrice. They would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that—

Law against Lovers I, p. 123

Beatrice. . . Who would else
Be troubled with a most pernicious suitor!
But I can answer your humour;

Much Ado I. 1. 134

Benedick. God keep your ladyship still in that mind—

Law against Lovers I, p. 124

Benedick. Keep in that mind, lady;

Much Ado I. 1. 143

Benedick But keep your way, i' God's name. I have done.

Law against Lovers I, p. 124

Benedick. But keep your way: I have done.

Much Ado II. 1. 23-33

Beatrice. Too curst is more than curst; I shall lessen God's sending that way; for it is said, "God sends a curst cow short horns,"; but to a cow too curst he sends none.

Leonato. So, by being too curst, God will send you no horns.

Beatrice. Just, if he send me no husband; for the which blessing I am at him upon my knees everymorning and evening. Lord, I could not endure a husband with a beard on his face: I had rather lie in the woollen.

Law against Lovers III. p. 151

Beatrice. I shall ne'er endure a husband with a beard.
I had rather lye in woolen.

Davenant leaves out the whole of the first part.

It is quite the exception for Davenant to retain any of the similes with which Shakespeare's text abounds, and when

he does so it is almost certain to be a simile of the very simplest kind. The following Shakesperian similes are eliminated in the 'Law against Lovers' although the preceding and following lines correspond to those which Davenant has retained. Compare

Measure for Measure I. 2. 132-134

Claudio. Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink we die—

Law against Lovers I. p. 125

Claudio. Our nature does pursue,
An evil thirst, and when we drink we die;

Measure for Measure I. 2. 161-173

Claudio. And the new deputy now for the Duke,—
Whether it be the fault and glimpse of newness,
Or whether that the body public be
A horse whereon the governor doth ride,
Who, newly in the seat, that it may know
He can command, lets it straight feel the spur,
. . . . but this new governor
Awakes me all the enrolled penalties
Which have, like unscour'd armour, hung by the wall
So long, that nineteen Zodiacs have gone round,
And none of them been worn—

Law against Lovers I. p. 126

Claudio. And the new deputy
Awakens all the enroll'd penalties,
Which have been nineteen years unread;

Measure for Measure I. 4. 40-44

Lucio. Your brother and his lover have embraced:
As those that feed grow full; as blossoming-time,
That from the seedness the bare fallow brings
To teeming foison; even so her plenteous womb
Expresseth his full tilth and husbandry.

Law against Lovers I. p. 130.

Davenant skips the whole passage.

Measure for Measure III. 1. 86-91

Isabel. This outward-sainted deputy,
Whose settled visage and deliberate word
Nips youth i' the head, and follies doth emmew
As falcon doth the fowl, is yet a devil—

Law against Lovers III. p. 159.

Isabel. Our outward saint
Does in his gracious looks disguise the devil.

MACBETH.

We have no absolute proof as to when this play was first produced, but Pepys records that he saw it on November 5th 1664. It met with great success and went through three editions between 1673[1] and 1710. The 'dramatis personæ' are the same as in Shakespeare's play with the exception of the three apparitions, which do not appear, their place being taken by Hecate (cf. Shak. IV. 1, 71 and Dav. IV. 370).

The plot in Davenant's tragedy is, to all intents and purposes, identical with that of Shakespeare's. Delius[2] says that this strict adhesion to the original plot is due to the fact that it would have been impossible to tamper with the simple and consistent plot and construction of Shakespeare's Macbeth without disturbing the whole play, however many "improvements" might be introduced in details.

While Davenant has in the main preserved the characters of his personages as they were drawn by Shakespeare, he has tried to modify some of them to a certain extent. In an original scene which he inserted in IV. 3, he has softened the ferocity of Macbeth's character a trifle by making him shew great love for his wife. The following dialogue touches a chord upon which Shakespeare did not play at all in the delineation of his hero:

Dav. IV. p. 376

Seyton. The posture of affairs requires your presence.
Macbeth. But the indisposition of my wife detains me here.
Seyton. The enemy is upon our borders, Scotland's in danger.
Macbeth. So is my wife and I am doubly so,
I am sick in her, and in my kingdom too.

1) There is great divergence of opinion as to when this play was first produced and printed. Pepys does not mention it in his Diary until Nov. 5th 1664. Malone (cf. Works Vol. V. p. 301) fixes date of first production as 1663, but gives no authority for his statement. The Dict. of Nat. Biog. says there is no exact evidence when it was performed. Weber, on p. 6 of his dissertation (cf. p. 60 of this essay), gives the date as 1665, but quotes no authority —The same uncertainty prevails about the publishing. M. and L. (Works Vol. V. p. 296) mention a copy of "Macbeth . . . as it is now acted at the Theatre Royal . . . 1673," but on p. 297 quote Geneste as saying "It was published in 1674 . . . as acted at the Duke's Theatre. Ward (Vol III. p. 330) gives the date of publishing as 1673. Weber (p. 9f.), however, gives the date as 1674. The play is not contained in the Folio edition of 1673 Furness, in his Variorum edition, gives a reprint of Davenant's "Macbeth As it's now acted at the Duke's Theatre 1674."

2) Sh. Jb., Vol XX p. 70 'Shakespeare's Macbeth und Davenant's Macbeth.'

Seyton!

Seyton. Sire!

Macbeth. The spur of my ambition prompts me to go,
And make my kingdom safe, but love which softens me
To pity her in her distress curbs my resolves.

Shakespeare does not give us the pleasure of seeing Macbeth die, but strangely enough Davenant does[1], and allows us to hear his last words, which seem to have a ring of repentance in them:

Dav. V. 302

Macbeth. Farewell, vain world, and what's most vain in it, ambition.

What an antithesis to the last words we hear from the lips of Shakespeare's tyrant:

Shak. V. 8. 33

Macbeth. Lay on, Macduff;
And damn'd be him that first cries "Hold, enough!"

Lady Macbeth also undergoes the softening process, and to a much greater extent. In the interpolated scene in IV. 3, we are introduced to a character quite different from that of Shakespeare's iron-willed queen, who never quailed for a moment, at any rate in her waking moments. Here, however, we see repentance and remorse driving Lady Macbeth to blame her husband for having acted on her advice. The following extract clearly shews the difference in character mentioned:—

Dav. IV. 377

Lady Macbeth. Distraction does by fits possess my head,
Because a crown unjustly covers it.
I stand so high that I am giddy grown;
A mist does cover me as clouds the tops
Of hills. Let us go down apace!

Macbeth. If by your high ascent you giddy grow,
'Tis when you cast your eyes on things below.

1) Garrick, to whom belongs the merit of having reintroduced the genuine Shakespearean tragedy on to the English stage from which it had been driven by Davenant's adaptation, retained this alteration of the original plot and composed a new and longer speech for the dying tyrant, cf. Christian Gaehde, David Garrick als Shakespeare-Darsteller (Berlin 1904) pp. 60, 158.

Lady M. You may in peace resign the ill-gained crown.
Why should you labour still to be unjust?
There has been too much blood already spilt,
Make not the subjects victims to your guilt.
Macbeth. Can you think that a crime which you did once
Provoke me to commit? Had not your breath
Blown my ambition up into a flame
Duncan had yet been living.
Lady M. You were a man,
And by the charter of your sex you shou'd
Have govern'd me: there was more crime in you
When you obey'd my councils, than I contracted
By my giving it. Resign your kingdom now,
And with your crown put off your guilt.

In V. 8. 69, Shakespeare gives us to understand, too, that Lady Macbeth committed suicide when she saw that all was lost. Davenant, however, does not do so; we may infer for his heroine a milder and more peaceful death.

The role of Macduff is greatly enlarged. He it is who announces the victorious issue of the battle in Act. I p. 319, whereas in Shakespeare's play this is done by Ross (I. 2. 48). Davenant has also inserted between Macduff and his wife several entirely original scenes, in which the character of the Thane of Fife suffers considerably. In an interpolated scene in A. III, Sc. 1 (cf. Dav. III. 353), Lady Macduff accuses her husband of wishing to raise himself to the throne at the expense of Macbeth, which proceeding she condemns as usurpation at second hand. Macduff protests, but his repudiations smack of insincerity, and we feel that he, too, has a slight attack of Macbeth's complaint.

Macduff again shews to disadvantage in another scene interpolated in A. III, Sc. 4, (cf. Dav. III. 363), where we see him preparing for his flight to England, much to the dissatisfaction of his wife, who objects to being left alone and unprotected against the cruelty of Macbeth. He is however, very optimistic as far as her danger is concerned, and is unwilling to take her with him as it would retard his own flight.

Davenant makes his Macduff commit another not very chivalrous action during his fight with Macbeth in the last act. After Macbeth is down, and presumably mortally wounded, Macduff proceeds to torture him by adding a stab for each one of the murders that Macbeth had committed against him, exclaiming

> This for my Royal Master, Duncan:
> This for my dearest friend, my wife;
> This for those pledges of our loves, my children (V. 392).

This is the essence of spite and revenge, and is not at all the conduct we should expect from Shakespeare's noble thane.

Delius partly attributes the writing of the original scene in which Lady Macduff appears to a desire on Davenant's part to have the female element more represented in the play. This is perhaps true, but the principal object of the original scenes in which she appears is, I think, to throw the character of Lady Macbeth into greater relief. Already in the first interpolated scene in A. I, Sc. 5 (cf. Dav. I. 327), we find Lady Macduff expressing to Lady Macbeth her fears for her husband's safety and her longing to see him again. This brings out the difference in the character of Lady Macbeth, who expresses no regret for the absence or anxiety for the safety of Macbeth, who has been away as long and has incurred the same dangers as Macduff.

Again, in the interpolated scene in A. III, Sc. 1 already mentioned, we see Lady Macduff trying to persuade her husband to abstain from designs of ambition and revenge. This is the direct antithesis to the scenes between Macbeth and his wife, in which the lady is always the instigator. In the scenes between Macduff and his wife the roles are reversed.

Another role which has undergone a wonderful metamorphosis is that of Seyton, who, in Shakespeare's play, only appears in V, scenes 3 and 5 as Macbeth's confidential servant. Davenant makes a general utility man of him and substitutes him for the wounded Sergeant in I. 2 (Dav. I. 317),

for the Old Man in II. 4 (Dav. II. 344), for Ross in III. 4 (Dav. III. 358), for Lennox in IV. 1 (Dav. IV. 371), for a Lord in III. 6 (Dav. III. 364), for the Messenger to Lady Macduff in IV. 2 (Dav. IV. 373), as Macbeth's confidant in the original scene interpolated in IV. 3 (Dav. IV. 376), for the Doctor in V. 1 (Dav. V. 382) and in V. 3 (Dav. V. 384), and lastly as a deserter to Malcolm in V. 6 (Dav. V. 389) and in V. 8 (Dav. V. 392).

The substitution of Seyton for the Old Man in II. 4 necessitated also a change of text, as, after having appeared as a lusty but wounded warrior in I. 2, he could not pose as having lived for threescore years and ten. Compare, then, Shak. II. 4. 1:

Old Man. Three score and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange—

Dav. II. 344
Seyton. I can remember well
Within the compass of which time I've seen
Hours dreadful and things strange.

His presence as a watcher of Lady Macbeth's sleep-walking gives rise to a great absurdity as Davenant has put into his mouth the line of Shakespeare's Doctor:

You may to me: and 'tis most meet you should (V. 1. 18).

in which the Doctor is asking the Waiting-Gentlewoman to tell him what Lady Macbeth has been in the habit of saying in her sleep. It was the natural thing for a patient's physician to demand all details concerning his charge, but if there is one person in the play to whom it would not be 'meet' to confide a dangerous secret, it is the ubiquitous Seyton.

What Davenant's idea could have been in making all these substitutions, it is impossible to guess. It would be comprehensible if the number of the caste has been reduced by this expedient, but this is not the case; nearly every character from whom Seyton borrows something appears elsewhere in the play.

As far as the incidents of the play are concerned, Davenant keeps very strictly to his model, and only deviates in one or two unimportant details. In the original play, Banquo is killed in sight of of the audience (III. 3. 17), but Davenant has him murdered behind the scenes, and lets Flean announce his death as he is escaping (III. 358). In the same way, the audience is spared the sight of seeing Macduff's son stabbed and of Lady Macduff being pursued by the murderers (Shak. IV. 2. 80; Dav. IV. 373). We only hear of their death at the same time as Macduff himself (Shak. IV. 3. 204 ; Dav. IV. 380).

The death of Macbeth, however, which occurs behind the scenes in Shakespeare, takes place in Davenant's play, as stated above on p. 38, in full view of the spectators (Shak. V. 8. 34; Dav. V. 392), but at the end of the play Macduff brings in the tyrant's sword instead of his head (Shak. V. 8. 54; Dav. V. 392).

All these changes seem to go to prove that Davenant wished to spare the feelings of his audience as much as possible, despite the fact that he makes Macbeth's death a public one, and that he allows Lenox, who for the moment takes the place of Young Siward in the original play, to fall a victim to Macbeth's prowess before the eyes of the audience.

Davenant's version contains five scenes which are entirely original in language and action. The first of these scenes is tacked on to the beginning of I. 5 (Dav. I. 327). It shews us Lady Macduff as the guest of Lady Macbeth at the latter's castle. The reason of her presence there is that she felt lonely at her own castle during Macduff's absence at the wars (cf. above p. 40).

The next original scene follows II. 2 (Dav. II. 346). Here we find Lady Macduff, accompanied by a Maid and a Servant, fleeing from Inverness on instructions received from her husband, whose arrival she is awaiting at a rendezvous on

a heath; hardly has Macduff arrived, however, before they are interrupted by the appearance of the Witches, who proceed to prophesy to Macduff, in the same mysterious way as they had done to Macbeth, that he would cause his own blood to be shed by trying to save it, that he would kill someone who first of all had killed somebody belonging to him, and that his wife would run into danger by trying to avoid it.

The third scene follows Macbeth's conversation with the two Murderers in III. 1 (Dav. III. 353). It is written in heroic couplets, without, as Delius remarks, any visible reason, being shewn for this luxury—an interesting sign that the short-lived reign of the rhyme-drama, the so-called heroical play, had begun. Macduff announces his resolution to avenge Duncan's murder. His wife tries to dissuade him from this dangerous undertaking, and warns him not to fall a victim himself to the sin of ambition and revenge (cf. above p. 39).

The fourth interpolation is inserted after the supper scene in III. 4 (Dav. III. 363), and again brings the Macduff pair onto the stage (cf. above p. 39 f.). Macduff has evidently given up his scheme of revenge and is much more concerned for his own safety, which he means to secure by flight to England. He is, however, unwilling to take his wife and children with him, as it would entail too slow travelling. Lady Macduff objects to being left alone and only gives in to the arrangement when a messenger arrives to announce that Banquo has been murdered.

The last original scene is inserted in the middle of that between Malcolm and Macduff in IV. 3 (Dav. IV. 376). Seyton informs Macbeth that the enemy is already on the borders of Scotland, and that his presence is required in the army. Macbeth, however, is unwilling to leave his wife, who is dangerously ill (cf. above p. 37 f.). He has just made up his mind to go when Lady Macbeth appears. She is suf-

fering from visions; the ghost of Duncan pursues her incessantly; the only remedy for her affliction is for Macbeth to give up his ill-gotten crown. Duncan's ghost enters, but is not seen by Macbeth. Lady Macbeth, however, is overcome and has to be led out, which, Delius adds, was high time, too, both for herself and the audience. The scene is plainly the counterpart of that in which Banquo's ghost appears, Lady Macbeth having been then unable to see the ghost which was visible to Macbeth.

The only two scenes which offered any comic or light relief have been ruthlessly cut out. Davenant evidently thought that comedy of any sort was incompatible with the tragic intensity of the rest of the play, and so we lose the Porter's monologue on knocking and his philosophical remarks on drink at the beginning of II. 3 (Dav. II. 340), while the rather too sprightly dialogue between Lady Macduff and her son in IV. 2 (Dav. IV. 373) is also suppressed. This same feeling of Davenant's may also account for his weak paraphrase of Macbeth's furious outburst in the last act.

Shak. V. 3. 11

Macbeth. The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?[1]
Servant. There is ten thousand—
Macbeth. Geese, villain?
Servant. Soldiers, sir.
Macbeth. Go prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Death of thy soul! those linen cheeks of thine
Are counsellors to fear. What soldiers, whey face?
Servant. The English force, so please you.

Dav. V. 384

Macbeth. Now friend, what means thy change of countenance?
Messenger. There are ten thousand, sir.
Macbeth. What, ghosts?
Messenger. No, armed men.
Macbeth. But such as shall be ghosts ere it be night.
Art thou turn'd coward too since I made thee captain?

1) There is a curious story that the theatrical public of the 18th century was also rather scandalized when Garrick spoke these words for the first time, cf. Gaehde p. 60

Go, blush away thy paleness. I am sure
Thy hands are of another colour; thou hast hands
Of blood but looks of milk.
Messenger. The English force, so please you

In the original play, the next to last scene (Scene 5) of A. III is given to the Witches, and the last scene (Scene 6) to a conversation between Lennox and another Lord. Davenant (pp. 364 and 365) inverted the order and ended his act with the Witches' scene. Delius cannot understand why he should have done this. It is probable that Davenant wished to get a more effective curtain for his act, and it must be admitted that his curtain is in this case much superior to Shakespeare's, for the scene between Lennox and the other Lord is a very tame one with which to bring down the curtain. It may, on the other hand, be said that Shakespeare wished to avoid two Witch scenes in succession, and that, as A. IV opens with the Witches, it was better to separate the two scenes, even though the second one were the direct sequel of the first.

For some inexplicable reason, Davenant has changed the locality of IV. 3 (Dav. IV. 373) from England to Birnam Wood, in Scotland. We have been led to suppose that Malcolm and Macduff are at King Edward's court, as is the case in Shakespeare. But in the new version, Malcolm opens the scene thus:

"In these close shades of Birnam Wood, let us
Weep our sad bosoms empty."

As is often the case, however, Davenant is not consistent and contradicts himself further on (p. 374) in Malcolm's line, Shak. IV. 3. 43:

"And here from gracious England have I offer
Of goodly thousands."

Davenant has treated Shakespeare's text in this instance very much as he did in his "Law against Lovers." He has repeated it word for word, put in new words for old, paraphrased sentences, added new sentences, cut out others,

inverted the order of words in the sentence, changed the position of words in the line, turned prose into verse, in short, done anything and everything he wished without regard for anything but his own ends.

The following are examples of substitution of more modern words and expressions for old or obsolete ones:

SHAKESPEARE.				DAVENANT	
A.	Sc.	Line		A.	Page.
I.	2.	13	supplied of	I.	318 supply'd with
,,	,,	31	surveying vantage	,,	,, having expected this opportunity
,,	,,	44	they smack of	,,	319 they're full of
,,	,,	46	what a haste	,,	,, what haste
,,	,,	49	flout	,,	,, dark'ned
,,	,,	60	deign	,,	,, grant
,,	,,	64	bosom interest	,,	,, confidence
,,	3.	23	peak		320 waste
,,	,,	56	having (subst.)	,,	322 fortune
,,	,,	57	that he seems rapt withal	,,	,, with which he seems surprized
,,	,,	76	owe	,,	,, have
,,	,,	96	nothing afeard of	,,	323 not starting at
,,	,,	112	line (verb)	,,	,, assist
,,	,,	123	oftentimes	,,	324 many times
,,	,,	126	in deepest consequence	,,	,, in the things of high concern
,,	4.	10	owed	,,	325 had
,,	,,	11	careless	,,	,, worthless
,,	5.	7	all hailed	,,	329 call'd
,,	,,	13	dues	,,	,, right
,,	,,	19	catch	,,	,, take
,,	,,	26	hie	,,	,, haste
,,	5.	38	give him tending	,,	330 see him well look'd to
,,	,,	42	tend	,,	,, wait
,,	6.	4	martlet	,,	331 martin
,,		5	by his loved mansionry	,,	331 by his choice of this place for his mansion
,,	,,	13	God 'ild	,,	332 welcome
,,	,,	20	hermits	,,	,, debtors
,,	,,	23	holp	,,	,, brought
,,	7.	72	quell (subst.)		334 black deed
II.	1.	28	franchised	II.	336 free
,,	,,	44	mine	,,	,, my

,,	,,	46	and on thy blade and dudgeon gouts of blood	,,	337	and on thy blade are stains of reeking blood
,,	,,	49	o'er the one half-world	,,	,,	to half the world
,,	,,	51	the curtain'd sleep	,,		the health of sleep
	2.	25	them	,,	338	themselves
,,	3.	51	timely	,,	340	early
	,,	72	ope	,,	341	open
	,,	107	badged	,,	342	stain'd
,,	,,	117	outrun (preterite)	,,	343	outran
,,	,,	121	their daggers unmannerly breech'd with gore	,,	,,	their daggers, being yet unwiped
,,	,,	128	auger hole	,,	,,	corner
,,	,,	150	be dainty	,,	344	use ceremony
II.	4.	28	ravin up	,,	354	destroy
III.	1.	28	twain	III.	350	two
,,	,,	62	gripe		351	hand
,,	,,	63	with an unlineal hand	,,	,,	by another's race
,,	,,	65	filed	,,	,,	stain'd
,,	,,	94	clept	,,	352	call'd
	,,	95	the valued file	,,	,,	the list
,,	,,	114	(to be) rid on	,,	,,	(to) lose
,,	2.	11	them		356	those
,,	,,	25	levy	,,	,,	force
,,	,,	27	sleek o'er	,,	,,	smooth
,,	,,	42	shard-borne	,,	357	sharp brow'd
,,	,,	46	seeling	,,	,,	dismal
,,	,,	47	scarf up		,,	close up
,,	3.	6	lated	,,	,,	benighted
,,	4.	27	trenched gashes	,,	359	gaping wounds
,,	,,	63	flaws and starts	,,	360	fits and starts
,,	,,	110	with most admired disorder	,,	362	with your wild disorder
,,	,,	115	ruby	,,	,,	colour
,,	,,	116	blanch'd	,,	,,	grow pale
,,	6.	13	slaves of drink and thralls of sleep	,,	364	slaves of drunkenness and sleep
	6.	19	an't please	,,	365	may it please
IV.	1.	24	of the ravin'd salt-sea shark	IV.	368	of cormorant and the sea shark
,,	,,	28	sliver'd	,,	,,	pluckt
,,	,,	123	blood-bolter'd	,,	371	bloody
,,	3.	105	hearing should not latch them	,,	380	no man's ear could hear them
	,,	196	fee-grief	,,	,,	grief

..	3.	173	dying or ere they sicken		379	expire ere they sicken
	..	210	o'er-fraught		381	o'ercharged
V.	1.	12	slumbery agitation	V.	382	disorder
	..	22	lo	..	..	see
..	..	41	afeard		383	afraid
	3.	3	I cannot taint with fear	..	384	I cannot fear
..	..	35	skirr	..	385	scour
..	5.	5	were forced	..	387	increase the number
..	..	40	sooth	..	388	true
	..	49	to be aweary	..		to grow weary
..	7.	17	kerns	..	390	slaves
	8.	2	whiles	.	391	while
	..	9	impress the intren chant air	.	..	wound the air

A rather peculiar change is to be noted in the charm of the Witches. Shakespeare's weird sisters finish their incantation with the rhyme:

Add thereto a t i g e r ' s chaudron.
For the ingredients of our cauldron. (IV. 1. 33)

Davenant alters:

Adding thereto a fat D u t c h m a n ' s chawdron.
For the ingredients of our cauldron. (IV. 368)

To understand the reason of this change, we must remember that Davenantcomposed his Macbeth-version immediately before the first Dutch war which broke out in 1664. This allusion could not but please the 'groundlings.' Some more unflattering allusions to the Dutch are to be found in "The Wits" (1633-4), see Works Vol. II. pp. 167, 199; 'News from Plymouth' ib. vol. IV. p. 139; 'The Distresses' ib. vol. IV. p. 361.

Throughout the whole play there is a marked tendency to simplify Shakespeare's language and to paraphrase all passages the meaning of which is not absolutely and immediately clear. The painful carefulness with which this is carried out proves what a poor opinion Davenant held of the intelligence of the audiences of his time. Out of consideration for them, the highly poetical had to be reduced to a prosaic level, the uncommon made commonplace, the obscure made clear. As Delius says, the tragedy had to be translated out of

Shakespeare's language into that of Davenant. If Shakespeare left anything to the imagination of the audience, Davenant carefully replaces the omission at length and, in doing so, generally ruins the brilliance which was contained in the brevity. In Macbeth, more than in any other play of Shakespeare which Davenant tried to improve, difficult constructions and obscure passages abound, so that the number of examples of Davenant's handiwork in this direction is very great. To illustrate the statements made above, compare:

Shak. I. 2. 21

Sergeant. Which ne'er shook hands, nor bade farewell to him.
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements—

Dav. I. 318

Seyton. Then, having conquered him with single force,
He fixt his head upon our battlements;

Shak. I. 3. 60

Banquo. Who neither beg nor fear
Your favours nor your hate.

Dav. I. 322

Banquo. Who neither beg your favour
Nor fear your hate.

Shak. I. 3. 84

Banquo. Or have eaten on the insane root.

Dav. I. 323

Banquo. Or have we tasted some infectious herb.

Shak. I. 7. 1

Macbeth. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgement here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even handed justice
Commends the ingredients of our poison'd chalice
To our own lips.

Dav. I. 333

Macbeth. If it were well when done, then it were well
It were done quickly; if his death might be
Without the death of nature in myself,

And killing my own rest, it would suffice,
But deeds of this complexion still return
To plague the doer, and destroy his peace;
Yet, let me think!

Shak. II. 1. 16

Macbeth. Being unprepared,
Our will became the servant to defect.

Dav. II. 336

Macbeth. The King, taking us unprepar'd, restrain'd our power
Of serving him.

Shak. II. 3. 146

Donalbain. The near in blood, the nearer bloody

Dav. II. 344

Donalbain. And the nearer some men are allied to our blood,
The more I fear they seek to shed it.

Shak. III. 1. 66

Macbeth. For them the gracious Duncan have I murdered;
Put rancours in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come fate into the list,
And champion me to the utterance!

Dav. III. 351

Macbeth. For Banquo's issue I have stain'd my soul
For them:[1] the gracious Duncan, I have murder'd;
Rather than so I will attempt yet farther,
And blot out by their blood, whate'er
Is written of them in the book of fate.

Shak. III. 1. 132

Macbeth. Always thought that I require a clearness[2].

Dav. III. 353

Macbeth. Always remember'd
That you keep secrecy with the prescribed father.

Shak. III. 1. 32

Lady Macbeth. My royal lord,
You do not give the cheer: the feast is sold
That is not often vouched, while 'tis a making,
'Tis given with welcome: to feed were best at home;

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1) This is evidently a mis-punctuation due to a printer's error; the colon ought to come after 'soul.'

2) 'Clearness' is generally considered as being equivalent to 'to be cleared from suspicion.' Cf. in Furness's Variorum Edition of Macbeth (III. i. 131f.) White: "It must be always kept in mind that I require to be cleared of all connection with this deed.' Bailey: 'Always bear in mind that I must be kept clear of suspicion in this business.' Elwin: "'an exemption from suspicion,' as regards himself; and a 'clearness' or 'completeness,' as regards the work to be done."
Davenant's 'prescribed father,' on the contrary, evidently refers to the priest from whom the murderer was to obtain absolution for his crime.

From thence the sauce to meat is ceremony;
Meeting were bare without it.

Dav. III. 359

Lady Macbeth. My royal lord you spoil the feast,
The sauce to meat is cheerfulness.

Shak. III. 4. 75

Macbeth. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal.

Dav. III. 361

Macbeth. 'Tis not the first of murders: blood was shed
Ere humane law decreed it for a sin.

Shak. IV. 3. 170

Ross. The dead man's knell
Is there scarce ask'd for who-

Dav. IV. 379

Lenox. There bells
Are always ringing, and no man asks for whom;

Shak. IV. 3. 238

Malcolm. The powers above
Put on their instruments.

Dav. IV. 382

Macduff. Kind powers above
Grant peace to us.

For further examples of these simplicifications, compare,

Shak.	I.	3.	134-142	Dav.	I.	324
,,	I.	3.	149—	,,	I.	325
,,	I.	4.	20—21	,,	I.	326
,,	I.	6.	25—28	,,	I.	332
,,	II.	1.	25	,,	II.	336
,,	II.	2.	37	,,	II.	338
,,	II.	2.	68—69	,,	II.	339
,,	II.	2.	73	,,	II.	340
,,	III.	1.	48—49	,,	III.	351
,,	III.	2.	32—33	,,	III.	356
,,	III.	2.	38	,,	III.	357
,,	III.	3.	9—10	,,	III.	357
,,	III.	4.	105—109		III.	391
,,	III.	4.	124—126		III.	362
,,	IV.	3.	205—207	,,	IV.	381

Some of the above passages quoted from Shakespeare require careful analysing before their meaning becomes clear[1], and in those cases, Davenant was, I think, justified

1) All the passages quoted are provided by modern editors with more or less lengthy and satisfactory notes; cf. e.g. the latest edition of Shakespeare's Macbeth by A. W. Verity, Cambridge, 1902.

in trying to express the same thought in a simpler form, and the 't h e o r y' of simplification and elucidation which Davenant carried out so thoroughly from beginning to end of the play is certainly justified from one point of view. What is the use, it may be asked, of fine lines in a play, if we cannot understand them the moment they are spoken? And it is undoubtedly true that many people, even in Shakespeare's time, must have heard many of Shakespeare's lines without understanding them. It is a different matter when we come to consider those lines as food for study in the library. The great pity is that Davenant's 'p r a c t i c e' was so poor in comparison to Shakespeare's, and that he was not equal to the task of giving as much as he took away. There are, moreover, numerous instances throughout the play of unreasonable and uncalled-for change of text. Compare, for example,

Shak. I. 4. 58 p e e r l e s s kinsman
Dav. I. 327 m a t c h l e s s kinsman
Shak. II. 2. 16
Lady Macbeth. I heard the o w l s c r e a m and the c r i c k e t s c r y.
Dav. II. 337
Lady Macbeth. I heard the o w l's s c r e a m and the c r i c k e t's c r y[1]

This 'kakoethes corrigendi' sometimes brings with it its own punishment in the shape of grotesque misreadings on Davenant's part. In I. 2. 61, for instance, Shakespeare says

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1) This is evidently a misprint of the modern edition, as the 1674 edition as reprinted by Furness in his Variorum 'Macbeth,' has
'I heard the owl scream and the crickets cry' (cf. Furness p. 318).

Compare also the following passages, in which the changes are clearly due to printer's errors in the old edition:
Shak. II. 1. 22
Macbeth. Yet when we can entreat an hour to serve,
We would spend it in some w o r d s upon that business.
Dav. II. 336
Macbeth. Yet when we can entreat an hour or two,
We'll spend it in some w o o d upon that business.
The 1674 edition also has 'wood' (Furness p. 317)
Shak. II. 2. 35
Macbeth. Methought I heard a v o i c e cry, "Sleep no more."
Dav. II. 338
Macbeth. Methoughts I heard a n o i s e cry, sleep no more.
The 1674 Edition has 'noise' (Furness p. 319).
Shak. III. 4. 29
Macbeth. There the g r o w n serpent lies.
Dav. III. 359
Macbeth. There the g r o u n d serpent lies.
The 1674 Edition also has 'ground' (Furness p. 332)

that Macbeth had refused to allow the Norwegian King to bury his dead

(Ross) Till he had disbursed . . .
Ten thousand dollars to our g e n e r a l use—

Davenant puts an extra blemish on Macbeth's character by making it read, I. 319

(Macduff) Until . . . he had disbursed
Great heaps of treasure to our G e n e r a l 's use;

Compare also

Shak. V. 2. 13

Caithness. Some say he's mad: others that lesser h a t e him
Do call it a valiant fury—

Dav. V. 384

Lenox. Some say he is mad. Others who l o v e him less
Call it a valiant fury.

By changing 'hate' into 'love,' Davenant gives to his sentence the absurd meaning that Macbeth's greatest enemies attribute his ferocities to a nobler source than that to which they are attributed by his friends.

Sometimes, instead of paraphrasing a difficult line or passage, Davenant prefers to leave it out altogether.. Compare,

Shak. III. 1. 116

Macbeth. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could
With barefaced power sweep him from my sight—

Dav. III. 353

Macbeth. So is he mine; and though I could
With open power take him from my sight

Shak. III. 2. 47

Macbeth. Scarf up the tender eye of pitiful day;
And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale! Light thickens, and the crow
Makes wing to the rooky wood.

Dav. III. 357

Macbeth. Close up the eye of quick-sighted day
With thy invisible and bloody hand.
The crow makes wing to the thick shady grove.

Compare, besides, for similar shortenings:

Shak. III. 1. 11 13 Dav. III. 350

Shak.	III.	1. 128–131	Dav.	III.	353
..	III.	4. 12–15	..	III.	359

In the process of cutting out, Davenant here and there eliminates the very words which form the point of Shakespeare's meaning. Compare,

Shak. III. 1. 24
Macbeth. Is't far you ride?
Banquo. As far, my lord, as will fill up the time
'Twixt this and supper.
Dav. III. 350
Macbeth. Is't far you ride?
Banquo. As far, great sir, as will take up the time.
Shak. III. 6. 3
Lennox. The gracious Duncan
Was pitied of Macbeth: marry, he was dead—
Dav. III. 364
Lennox. Duncan was pitied, but he first was dead.

By omitting 'of Macbeth', Davenant has robbed Lennox's remarks of its meaning and of its irony;

Shak. III. 3. 1
First Murderer. But who did bid thee join with us?
Third Murd. Macbeth.
Second Murd. He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.
First Murd. Then stand with us.
The west yet glimmers with some streaks of day.
Dav. III. 357
First Murderer. The time is almost come,
The west glimmers with some streaks of day.

Here, Davenant has missed the point of the third murderer having been sent by Macbeth to join the other two whom he had engaged to kill Banquo. The third murderer does appear upon the scene, but there is no explanation of his presence, and Shakespeare's subtle insinuation of Macbeth's anxiety and nervous nature is thus lost.

Our dramatist carried his system of simplification to such extremes that he cut out every classical, mythological, or other allusion, which he calculated to be beyond his audience's capabilities of understanding. Compare,

Shak. I. 2. 54

Ross. Till that Bellona's bridegroom, lapp'd in proof—

Dav. I. 319

Macduff. Till brave Macbeth oppos'd his bloody rage—

Shak. II. 1. 52

Macbeth. And wither'd murder,
Alarum'd by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design
Moves like a ghost.

Dav. II. 337

Macbeth. Now murder is
All arm'd by his night's centinel, the wolf,
Whose howling seems the watchword to the dead.

Shak. II. 2. 60

Macbeth. Will all great Neptune's ocean wash this blood
Clean from my hand?

Dav. II. 339

Macbeth. Can the sea afford
Water enough to wash away the stains?

Shak. II. 3. 76

Macduff. Approach the chamber, and destroy your sight
With a new Gorgon.

Dav. II. 341

Macduff. Approach the chamber, and behold the sight,
Enough to turn spectators into stone.

Shak. III. 1. 55

Macbeth. And under him,
My genius is rebuked, as it is said,
Mark Antony's was by Caesar.

Dav. III. 351

Macbeth. Under him my genius is rebuked.

In this play, as in his treatment of 'Much Ado about Nothing,' Davenant has carefully avoided and cut out all reference to God, although the references are made here in a reverential manner, and not, as in 'Much Ado about Nothing,' in a spirit of levity. Compare,

Shak. III. 1. 43

Macbeth. We will keep ourself
Till supper-time alone while then,
God be with you!

Dav. III. 351

Macbeth. We will ourselves withdraw

And be alone till supper.

Shak. IV. 3. 162

Malcolm. I know him now. Good God, betimes remove
The means that make us strangers.

Dav. IV. 370

Malcolm. I know him now
Kind heaven remove the means that makes us strangers.

Compare also,

Shak. II. 2. 27 Dav. II. 338
Shak. IV. 3. 120 Dav. IV. 375

To the same sentiment is to be attributed the omission of 'Golgotha' in the followng passage:

Shak. I. 2. 39

Sergeant. Except they meant to bathe in reeking wounds
Or memorize another Golgotha,
I cannot tell.

Dav. I. 318

Seyton. Whose thunder still did drown the dying groans
Of those they slew, which else had been so great,
They'd frighted all the rest into retreat.

Davenant's religious respect for Majesty would not allow him to admit the possibility of Duncan going to hell when he had 'shuffled off this mortal coil.' Compare,

Shak. II. 1. 62

Macbeth. The bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell.

Dav. II. 337

Macbeth. Hark, I am summon'd!
O Duncan, hear it not! for 'tis a bell
That rings my coronation, and thy knell.

Whenever Shakespeare, either here or elsewhere, has a peculiar inversion of his word order, Davenant never fails to modernise it. Compare,

Shak. I. 2. 1

Duncan. He can report,
As seemeth by his plight, of the revolt
The newest state.

Dav. I. 317

King. If we may guess
His message by his looks, he can relate the
Issue of the battle.

Occasionally, however, Davenant inverts the order of two sentences without any apparent reason. Compare,

Shak. II. 1. 2

Fleance. The moon is down: I have not heard the clock.

Dav. II. 335

Flean. I have not heard the clock.
But the moon is down.

This rearrangement does not in any way regularise the metre or effect any desirable improvement; it seems to be dictated by a mere desire to be differnt from the original. Davenant seems, indeed, throughout the whole play to be labouring under two distinct influences; he is attracted by Shakespeare's greatness to such an extent that he must adapt his play, and yet he must try to pick holes in that greatness by trivial alterations.

There are, however, other instances where he adds or changes words with the open intention of making the metre regularly decasyllabic. Compare,

Shak. I. 1. 11

Witches. Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Dav. I. 317

Witches. To us fair weather's foul, and foul is fair:
Come hover through the foggy, filthy air.

Here, too, the change is inconsistent, as in the preceding lines he makes no attempt at decasyllables, but follows his model word for word. It is probable that he felt bound to put the couplet quoted into decasyllables as it forms the last couplet of a scene, which in Davenant's plays is almost invariably a heroic couplet.

Whenever Shakespeare closes with a rhymed couplet, Davenant generally follows suit; he even goes further, as he always discards or transposes the detached line or half-line which Shakespeare sometimes puts after his final lines, whether the latter be rhymed or unrhymed. Compare,

Shak. I. 5. 72

Lady Macbeth. Only look up clear:
To alter favour ever is to fear:
Leave all the rest to me.

Dav. I. 331

Lady Macbeth. Let your looks be clear:
Your change of count'nance does betoken fear;

Shak. I. 6. 29

Duncan. Conduct me to mine host: we love him highly,
And shall continue our graces towards him,
By your leave, hostess.

Dav. I. 332

King. Conduct me to Macbeth: we love him highly,
And shall continue our affection to him.

Shak. III. 2. 54

Macbeth. Thou marvell'st at my words: but hold thee still:
Things bad begun make strong themselves by ill.
So, prithee, go with me.

Dav. III. 357

Macbeth. Thou wonder'st at my language, wonder still!
Things ill begun strengthen themselves by ill.

Shak. III. 4. 142

Macbeth. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use;
We are yet but young in deed.

Dav. III. 363

Macbeth. Well, I'll in
And rest; if sleeping I repose can have
When the dead rise and want it in their grave

Shak. III. 5. 34

Hecate. Hark! I am call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me.
First Witch. Come, let's make haste; she'll soon be back again.

Dav. III. 367

First Witch. Come, let's make haste, she'll soon be back again.
Second Witch. But, whilst she moves through the foggy air,
Let's to the cave and our dire charms prepare.

Shak. V. 4. 19

Siward. Thoughts speculative their unsure hopes relate,
But certain issues strokes must arbitrate;
Towards which advance the war.

Dav. V. 387

Macduff. Come, let' go!
The swiftest haste is for revenge too slow.

On one occasion where Shakespeare ends with a rhyme, Davenant closes the scene in blank verse. Compare

Shak. II. 3. 149

Malcolm. Therefore, to horse:

And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself, when there's no mercy left.

Dav. II. 344

Malcolm. Then let's to horse,
And use no ceremony in taking leave of any.

At the beginning of the last act, Shakespeare turns for a space to prose in the scene between the Gentlewoman and the Doctor. In the modern edition of Davenant, however, this passage is printed as verse. This is done in agreement with the old Folio of 1674 (as reprinted by Furness in his Variorum 'Macbeth,' cf. p. 347): it appears to be, however, merely a printer's arrangement, for it is prose in Davenant's version too. Compare, for instance,

Dav. V. 382

Lady. I've seen her rise from her bed, throw
Her night-gown on her, unlock her closet,
Take forth paper, fold it, write upon it read it,
Afterwards seal it, and again return to bed,
Yet all this while in a most fast sleep.

As in his other adaptations of Shakesperian plays, Davenant generally omits or alters all similes which are not of the most transparent character. Compare,

Shak. I. 2. 14

Sergeant. And fortune, on his damned quarrel smiling,
Shewed like a rebel's whore –

Dav. I. 318

Seyton. Whom fortune with her smiles obliged a while;

Shak. I. 2. 25

Sergeant. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells.

Dav. I. 318

Seyton. But then this day-break of our victory
Serv'd but to light us into other dangers,
That spring from whence our hopes did seem to rise,
Produc'd our hazard . . . . . ;

Shak. I. 2. 36

Sergeant. I must report they were
As cannons overcharged with double cracks.

Dav. I. 318

Seyton. As flames are heighten'd by access of fuel,
So did their valours gather strength.

Shak. I. 7. 18

Macbeth. . . . . his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Dav. I. 333

Macbeth. . . . . his virtues,
Like angels, plead against so black a deed:
Vaulting ambition! thou o'erleap'st thyself
To fall upon another.

Shak. I. 7. 41

Lady Macbeth. Would'st thou . . . live a coward in thine own esteem
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?—

Dav. I. 333-334

Lady Macbeth. Would you . . . live a coward in your own esteem?
You dare not venture on the thing you wish,
But still would be in tame expectance of it;

Shak. III. 4. 110

Macbeth. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder?—

Dav. III. 362

Macbeth. Can such things be without astonishment?[1]

1) After having written these remarks about Davenant's Macbeth, I was informed of the existence of a Rostock dissertation by Gustav Weber, entitled "Davenant's Macbeth im Verhältniss zu Shakespeare's gleichnamiger Tragödie," Rostock 1903. My treatment of the same subject shews so many differences that this essay is not rendered superfluous by Weber's dissertation.

THE TEMPEST.

Nearly all that it is possible to say about this play has already been said by Delius[1], Rosbund[2], and Witt[3], but a few points still remain untouched. Here, then, we shall only give a short summary of those things which are worked out at length by the above-mentioned, reserving the more detailed account for such matters as have not yet been handled.

We learn from Pepys that the play was first produced on November 7th, 1667.

It is impossible to know exactly how much of the play is to be assigned to the pen of Davenant, and how much to that of his collaborator, Dryden. The latter, in his Preface, tells us that the whole idea originated with Davenant, who "designed the counterpart to Shakespeare's plot, namely that of a man who had never seen a woman." The text of this counterpart was written by Dryden, whose work, however, "received daily his [Davenant's] amendments." Davenant was also responsible for the "comical parts of the sailors." Dryden's work seems to have been the w r i t i n g of the scenes connected with Hippolito and Dorinda.

All things considered, it would seem that Davenant has as much claim to be looked upon as the author, with Dryden for his assistant, as for Dryden to be called the author, and Davenant the assistant, as is the case in the criticisms of the three writers mentioned above[4].

As these latter have already shewn, the chief innovation in our play is the introduction of a young man,

1) Shakespeare Jahrbuch IV.: Dryden und Shakespeare.
2) Max Rosbund: Dryden als Shakespeare-Bearbeiter. Dissertation, Halle, 1882.
3) Otto Witt: The Tempest or The Enchanted Island, A Comedy by John Dryden, 1670. The Sea-Voyage. A Comedy by Beaumont and Fletcher, 1647. The Goblins' Tragi-Comedy by Sir John Suckling, 1646, in ihrem Verhæltniss zu Shakespeare's "Tempest" und den uebrigen Quellen. Dissertation Rostock, 1899.

4) Cf. Ward's opinion in his Eng. Dram. Lit. V. III. p. 352, where he says: 'It is . . . clear . . . that Dryden's share in this perversion of Shakespeare was very small so far as actual composition was concerned, and was chiefly confined to arrangement for the stage.' This is going to the other extreme and is taking too favourable a view of Dryden's participation in the 'perversion'

Hippolito, who had never seen a woman. Hippolito is the rightful heir to the Dukedom of Mantua, which has been usurped by Alonzo, who in the present play is Duke of Savoy, and not King of Naples as in Shakespeare.

Hippolito, who as a child had been entrusted to the care of Prospero, had been put into the same boat as that in which Prospero had been cast adrift by his brother Antonio. He had been brought up on the Island by Prospero, who, however, had kept him in ignorance of the presence of any other human beings.

As Miranda was already destined for Ferdinand, it was necessary to create another woman for Hippolito. This is done by giving Prospero another daughter, Dorinda, and by increasing the time of Prospero's exile from twelve to fifteen years, so that both girls might be of a marriageable age.

In order to complete the scheme of "Counterparts," Caliban is furnished with a sister, Sycorax, a monster as ugly as himself. Ariel, too, has a female counterpart, Milcha, waiting for him in the spirit-world.

The characters of Sebastian, Alonzo's brother, and the two lords, Francisco and Adrian, have been dispensed with.

Stephano and Trincalo are made respectively master and boatswain of the ship in place of Shakespeare's special characters for those positions, and two new characters appear in Mustacho, the mate, and Ventoso, a mariner.

The reduction of Shakespeare's plot consists in the omission of Antonio and Sebastian's conspiracy for the assassination of Alonzo, and of the Caliban-Trinculo-Stephano conspiracy against the life of Prospero.

In the place of the latter, we have a farcical quarrel among the sailors as to which of them shall be ruler of the Island. Trincalo eventually establishes his supremacy, partly by

virtue of having married the rightful heiress, Sycorax, but more so because he alone possesses a store of drink. His absolute rule, however, does not last long as a general mutiny sets in owing to Stephano's treachery in weaning Sycorax's affections away from her accepted lord.

These scenes, although very coarse and of quite a different style of comedy from Shakespeare's, are intensely amusing and furnish by far the best of the original work in the play.

To compensate for the omission of the other conspiracy, we have the complications incident on the introduction of Hippolito and Dorinda. In A. II. Sc. 3 we see the first meeting, an accidental one, between Dorinda and Hippolito, who immediately fall in love with each other, although Prospero had warned them both against the danger of intercourse with the opposite sex. Hippolito, in his ecstasy, determines that he will possess all the women on earth. This resolution brings him into contact with Ferdinand, whom he wishes to deprive of Miranda. They fight, and Hippolito is killed, but is brought back to life by means of Ariel's magic powers. This resurrection of an apparently dead person is a very common feature in nearly all Davenant's plays. During his temporary death, Hippolito is cured of his Don-Juan-like inclinations, and awakes to find that he will be satisfied with the possession of Dorinda.

The ingenuousness of these innocent young people gives scope for any amount of ambiguous dialogue, and full advantage has been taken of the position to create a sequence of scenes full of dirty innuendoes and double-entendres.

Miranda retains her original modesty more or less intact, but from Dorinda's lips fall a series of insinuations which do not at all coincide with the nature of her education.

Prospero, too, loses some of his Shakesperian dignity when he allows himself a rude joke at his daughter's expense, as in II. 446, where he is warning Miranda and Dorinda

against the dangers with which women are threatened by men: —

Prospero. You must not trust them, child; no woman can
Come near them, but she feels a pain, full nine months.

In Shakespeare's play, the coarse jests are all confined to the coarse characters. The present play, on the contrary, carries its coarseness, in the shape of refined filth, into the camp of the aristocrats. A good example of the style is afforded by the following extract from the last scene of the play:—

Dav. V. 513

Prospero (to his daughters)
My Ariel told me, when last night you quarrelled,
You said you would for ever part your beds.
But what you threatened in your anger, heaven
Has turned to prophecy;
For you, Miranda, must with Ferdinand,
And you, Dorinda, with Hippolito,
Lie in one bed hereafter.

Alonzo. And heaven make
Those beds still fruitful in producing children,
To bless their parents' youth, and grandsires' age.

Miranda (to Dorinda). If children come by lying in a bed,
I wonder you and I had none between us.

Dorinda. Sister, it was our fault; we meant, like fools,
To look 'em in the fields, and they, it seems,
Are only found in beds.

Hippolito. I am o'er-joyed,
That I shall have Dorinda in a bed;
We'll lie all night and day together there,
And never rise again.

Ferdinand (aside to him). Hippolito! You yet
Are ignorant of your great happiness;
But there is somewhat, which, for your own and fair
Dorinda's sake, I must instruct you in.

Hippolito. Pray teach me quickly,
How men and women, in your world, make love;
I shall soon learn, I warrant you.

When one considers the exaggerated modesty which Davenant shewed in his other adaptations of Shakespeare, it seems clear that the above and similar passages are due entirely to

Dryden's influence, but, at the same time, it is strange that Davenant, who was the elder and the leader, should have tolerated in a play with which his name was openly connected interpolations so diametrically opposed to the maxims to which he adhered so strictly in all his later work.

As is usual in Davenant's adaptations, old or obsolete words have been replaced by more modern ones, uncommon words by better known ones, and incorrect grammatical forms by correct ones. Compare, for example,

SHAKESPEARE				DAVENANT		
A.	Sc.	Line		A.	P.	
I.	1.	2	What cheer?	I.	420	What say you?
"	"	10	have care	"	"	have a care
"	"	14	you mar our labour	"	"	you hinder us
"	2.	19	more better	"	425	more
"	"	20	full poor	"	"	narrow
"	"	41	out three years old	"	"	full three years old
"	"	77	rapt	"	426	wrapped
"	"	81	trash	"	"	lop
"	"	180	prescience	"	427	skill
"	"	181	zenith	"	"	mid-heaven
"	"	272	for	"	431	'cause
"	"	273	earthy	"	"	earthly
"	"	342	you sty me[1]	"	433	thou stayest me
"	"	407	owes	III	458	owns
"	"	412	wench[2]	"	472	girl
"	"	414	something	"	"	somewhat
"	"	454	thou ow'st not	"	473	not due to thee
"	"	458	ill	"	474	evil
"	"	469	my foot my tutor[3]	"	"	my child my tutor?
II.	2.	12	sometime	II.	441	sometimes
"	"	150	sooth[4]	"	442	faith
III.	3.	5	attach'd[4]	III.	464	seized
V.	1.	200	inly	V.	512	inward[5]

1) Cf. Witt p. 81f
2) Cf. ib. p. 82
3) Cf. ib. p. 84.
4) Cf. ib. p. 85.
Witt (p. 83f.) makes the dramatists responsible for the change of "Wherein the acorn cradled" (Sh. I. 2. 464) to "Wherein the acorn crawled," but this seems to be a printer's error of the edition used by him. Maidment and Logan have "cradled" (Dav. III p. 474). The 1674 edition, however, as reprinted by Furness in his Variorum edition of 'The Tempest,' has "crawl'd."
5) Rosbund, on p. 47f. of his dissertation, gives an account of the change in grammatical forms which is to be remarked in comparing the two plays

The need for the simplification of sentences and for the omission of too poetical phrasing is not so great in "The Tempest" as in some of Davenant's other adaptations. There are, however, a few instances. Compare,

Shak. I. 2. 199

Ariel. On the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake.

Dav. I. 428

Ariel. On the topmast,
The yards, and bow-sprit, I did flame distinctly;
Nay, once I rained a shower of fire upon them.

For further examples, compare,

Shak.	I. 1. 8	Dav.	I. 420
Shak.	I. 2. 63—65	Dav.	I. 420
Shak.	I. 2. 450	Dav.	III. 473
Shak.	III. 3. 1—4	Dav.	III. 464
Shak.	V. 1. 22-24	Dav.	III. 464

In Shakespeare, the Genitive case with 'of' is sometimes made to precede the noun on which it depends. This construction is never kept by Davenant. Compare,

Shak. I. 2. 43

Prospero. Of any thing the image tell me that
Hath kept with thy remembrance.

Dav. I. 425

Prospero. Tell me the image then of anything,
Which thou dost keep in thy remembrance still.

Shak. I. 2. 224

Prospero. Of the King's ship
The mariners, say how thou hast dispos'd.

Dav. I. 429

Prospero. Say how thou hast disposed the mariners
Of the Duke's ship.

In his adaptations of Shakespeare, Davenant often twists prose passages into verse, but in this play he deviates from his usual custom and gives us in prose form certain passages

which are in verse in the original. This is done nearly throughout the play in the case of Caliban, who, in Shakespeare, speaks almost exclusively in verse. The same remark applies to Prospero when he is in conversation with Caliban, although the change is not carried out so thoroughly as in Caliban's case. The language itself does not undergo any change. The dramatists evidently looked upon the character of Caliban from two different points of view. Shakespeare wished to put a romantic stamp upon him and found in verse the fitting vehicle to express the wild and passionate character of this creature of nature[1]. Davenant and his partner, however, did not find in him enough of romance to deem him worthy of verse, and put him in the category of the commonplace by reducing his mode of expression to the same level as that of the drunken seamen.

On account of the introduction of Dorinda and Sycorax into the play, it was often necessary to change the original text, where Miranda or Caliban is spoken of, so as to include the two new characters. Compare, for instance,

Shak.	I.	2.	16—21	Dav.	I. 425
..	I.	2.	56—57	..	I. 426
..	I.	2.	130—132	..	I. 427
..	I.	2.	152—154	..	I. 427
..	I.	2.	281—286	..	I. 431
..	I.	2.	346—348	..	I. 433

In their adaptation, our dramatists have allowed several inconsistencies to creep in. A list of these is given by Witt on p. 76 ff. of his dissertation. The following one, however, is not mentioned.

In Shakespeare's play, King Alonso and his party are on the way home to Naples from Tunis, where they have been

1) "Caliban redet durchweg in Iamben, seiner empfindungs-vollen Natur entsprechend" says Janssen, Prosa in Sh's Dramen (Strassburg 1897), p. 73. "Empfindungs-voll" seems rather a complimentary epithet for Caliban but there is no doubt that he is a truly poetical creation and therefore well worthy of blank verse.

to celebrate the marriage of Alonso's daughter. This we learn from Shak. II. 1. 68

> Gonzalo. Methinks our garments our now as fresh as when we put them on first in Afric, at the marriage of the King's fair daughter Claribel to the King of Tunis.
>
> Sebastian. 'Twas a sweet marriage, and we prosper well in our return.

It was then quite right for Ariel to say in Shak. I. 1. 232

> The rest o' the fleet . . . are
> Bound sadly home for Naples.

Davenant, however, having changed the seat of Alonzo from Naples to Savoy, could not let Ariel's communication stand in its original form. He was obliged to change it, and did so thus: Dav. I. 429

> Ariel. The rest o' the fleet . . . are . . .
> Bound sadly home from Italy.

There is no mention in the play of Alonzo having been to Italy, and all reference to the marriage of his daughter in Tunis is left out. We are given to understand that the party is on its way home from Portugal. Compare.

Dav. II. 452

> Gonzalo. But both of you have made amends to heaven,
> By your late voyage into Portugal;
> Where, in defence of Christianity,
> Your valour has repulsed the Moors of Spain.

Ariel's communication is, therefore, absurd.

In the Epilogue (p. 521) there is a reference to King Richard in which Shakespeare's tragedy of Richard III. is evidently meant:

> The ghosts of poets walk within this place,
> And haunt us actors wheresoe'er we pass,
> In visions bloodier than King Richard's was.

III.

DAVENANT'S POEM 'GONDIBERT'[1], AND SHAKESPEARE'S 'TEMPEST.'

In speaking of this poem, Ward[2] says: "Davenant . . in his poem of Gondibert plagiarised characters and situations from 'The Tempest' on his own account," and later on[3]: "In [Davenant's] epic, the wounded Gondibert finds his way to the abode of the great magician Astragon, who cures him of his wounds. While under his care, Gondibert falls in love with Birtha, the sweet guileless daughter of the sage; and thus opens an episode which we might agree with Hobbes in calling "an incomparable description of Love," were it not, in its earliest passages at all events, obviously modelled on the scenes between Prospero, Miranda and Ferdinand."

It lies outside the province of this essay to go into details concerning Gondibert[4]; let it suffice to say that this poem recalls "The Tempest" neither in plot nor situation, and that it is only by a stretch of imagination that Davenant can be accused of plagiarism in his drawing of character. There is no character in Gondibert, with the possible exception of Birtha, for which one can find a prototype in "The Tempest."

Davenant's description of Birtha may owe something to Shakespeare's Miranda, but at the most the resemblance is very slight. This description is to be found in Gondibert in Book II Canto 7. The following extracts are those which strike me most as giving to Birtha a few characteristics common to Miranda.

1) An "Heroick Poem." The original plan was for six books. Only three, however, were written, the first two in Paris, and the third during the author's imprisonment in Cowes Castle in 1650

2) Cf Ward Vol. II. p. 200.

3) ib. Vol III. p. 168 footnote.1

4) Cf Courthope's History of English Poetry Vol III p. 301.

Gondibert[1] Book II Canto 7

Verse 4 To Astragon, Heav'n for succession gave
One onely Pledge, and Birtha was her name;

Verse 6 She ne'r saw Courts, yet Courts could have undone
With untaught looks, and an unpractis'd heart;
Her nets, the most prepar'd, could never shun;
For Nature spread them in the scorn of Art.

Verse 7 She never had in busie Cities bin:
Ne'r warm'd with hopes, nor ere allay'd with fears;
Not seeing punishment, could guess no Sin;
And Sin not seeing, ne'r had use of tears.

Verse 35 So now she yields; him she an Angel deem'd
Shall be a Man; the Name which Virgins fear;
Yet the most harmless to a Maid he seem'd
That ever yet that fatal name did bear.

The two following verses express much the same thoughts as are to be found in the Davenant-Dryden adaptation of Shakespeare's "Tempest."

Verse 45 She thinks that Babes proceed from mingling Eyes,
Or Heav'n from Neighbourhood increase allows,
As Palm, and the Mamora fructefies;
Or they are got, by closse exchanging vows.

Compare Davenant's Tempest[2] A. V p. 513

Miranda (to Dorinda). If children come by lying in a bed,
I wonder you and I had none between us.

Dorinda. Sister, it was our fault; we meant, like fools
To look 'em in the fields, and they, it seems,
Are only found in beds.

Verse 46 But come they (as she hears) from Mothers pain,
(Which by th' unlucky first-Maids longing, proves
A lasting curse) yet that she will sustain,
So they be like this Heav'nly Man she loves.

Compare Davenant's Tempest A. II p. 447

Miranda. And if I can but escape with life, I had rather be in pain nine months, as my father threatened, than lose my longing.

Apart from these trifles there is nothing in this poem of two thousand odd verses which has any connection with "The Tempest" in any way whatever.

1) The text given is taken from "The Works of Sir William Davenant Kt. consisting of those which were formerly printed, and those which he designed for the Press: now published out of the Author's originall Copies. London printed by T. N. for Henry Herringman, at the Sign of the Blew Anchor in the Lower Walk of the New Exchange. 1673."

2) Maidment and Logan's edition of Davenant's Works Vol. V.

IV.

ANALYSIS OF THE CHIEF CHARACTERS OF DAVENANT'S PLAYS.

A study of Davenant's dramatic works does not reveal to us much concerning the developement of his mind and art. There is no gradual evolution. We cannot fix his tragedies into one period, his tragi-comedies into another, and his comedies into another. The irregular sequence of tragedy and comedy seems to indicate that each play was the result of an arbitrary and deliberate decision to write now a tragedy, now a comedy.

Therefore, in reviewing the principal characters it does not much matter in which order the plays are taken, so that we shall here adopt the same order as his editors have done in their edition of his works, with the exception that we shall leave the pure comedies till the end. Those plays which are merely adaptations of other authors' works need not be further considered. The characters reviewed in each play comprise the heroine, the hero, the villain, and any other characters particularly worthy of mention.

CHARACTERS OF THE TRAGEDIES AND TRAGI-COMEDIES.

ALBOVINE.

It is strange that Davenant should have opened his career as a dramatist with the creation of such a character as Rhodolinda, the strongest, most terrible, most complex, but at the same time most interesting, of all his heroines. At the beginning of the play (I. 20) we hear that she has forgiven her father's slayer, Albovine, and that when she speaks of him it is in a strain of passionate love. The cynical old war-dog Grimold, however, hints that she may

have ulterior motives (I. 21), and indeed on her first appearance (I. 25) we see that her mind is still harping on her father's premature death. It is impossible to determine whether she really loved the King; at any rate she married him, but when the drunken Albovine tries to force her to drink out of her dead father's skull, her feelings, whatever they were, turned to bitterest hatred. Her passion is not transitory as she refuses again and again to be reconciled to the now sober and penitent King (II. 42), against whom she immediately begins to plot with her father's former counsellor Hermegild,, who, to further his own ends, deceives her into believing that the King is false to her (III. 57). But even before this she has already laid her plans to make herself an adulteress, as is proved by her commands to Paradine's wife, Valdaura, to sleep that night under her roof (III. 47). Immediately after promising to become Hermegild's wife in return for the services which he is to render her, she takes him apart to acquaint him with the trick she has arranged to play on Paradine, by which the latter is to spend the night with the Queen in the belief that he is with his wife. Hermegild evidently has no objections to this rather strange proceeding on the part of his promised wife. He looks upon the affair entirely as a piece of diplomatic business which is necessary for the success of the plan of campaign he has mapped out for himself (III. 60). The object of the dramatist in making the Queen stoop to such an expedient is plain, but the train of thought by which Rhodolinda herself could arrive as such a solution of her problem of revenge is not at all so. She takes the unsuspecting Paradine into her bed not because she loves him, not because she wishes to appease her desire for revenge by cuckolding her royal husband, but because she can now compel him, under a threat of denouncing him as having committed a rape upon her, to kill the king (IV. 64). For her, at any rate, if not for the dramatist, there must surely have been some less complicated way out of the difficulty. She seems, however, to have no sense of honour as she complacently offers to marry him if he will do her bidding,

despite the fact that he already has a wife with whom he is really in love,—and this only a few hours after she has promised her hand to Hermegild (III. 65).

It is hard to understand how a woman of this type should be in any way troubled by the fact that her husband has been unfaithful to her; but that she is troubled is clear from her exclamations at Thesina's confession of Albovine's enjoyment of Valdaura:

> What did remain suspense is here confirm'd:
> My forehead feels as rugged now as his (V. 90).

Hardly has the wave of jealousy swept over her, however, before she is again urging Paradine to "drill his heart," and no sooner has the latter disappeared in a fury to carry out her behest than she quiets Hermegild's fears that Paradine may supplant him in her affections with

> Away, fool! I seal thy safety with my lip (V. 92).

If Rhodolinda did at any time love Albovine, as would seem to be the case from her jealousy, she shews no sign of it when she looks on his dead body. Then, if ever, the love which she once professed to have for the King ought to have caused a reaction and made her betray some feeling. But this is not the case. She merely remarks that

> He looks like a pale country virgin
> That longed to eat mortar (V. 101),

and then goes on to shew that Hermegild must die too. At this moment it seems as if she really loved Paradine, for she exclaims:

> Dear Paradine, I sure shall ravish thee,
> My appetite is grown so fierce. Let me
> Begin with thy moist lip—(V. 102).

But here she ends, for Paradine "lets forth her swarthy soul" with his poniard.

The developement of this character comes rather as a surprise. We are not given to understand that Rhodolinda is by nature passionate or that the brute in her would have come to the surface under any conditions. All her actions take their

rise in the fatal mistake which Albovine made while under the influence of drink. Once she has made up her mind, however, she is ready to promise anything and do anything to attain her own ends. She snatches at everything which will further her plans for the moment, without calculating what will be the best thing in the long run. Her passion completely runs away with her reason.

The delineation of this character is rough and unpolished; there is no subtlety and no depth. Rhodolinda's continual vacillations are unreasonable and too abrupt. It is the effort of a young and inexperienced dramatist working under the soul-stirring influence of Shakespeare, and more particularly of 'Othello,' and trying in vain to express with precision those subtle and intricate feelings which are hardly more than sub-conscious in his mind. Yet, although the drawing is crude, it is vigorous and enthusiastic, and had Davenant written this tragedy thirty years later he might have made of Rhodolinda something more than one whose flesh was "sour, musty; more tainted than a carrion in a phlegmatic ditch" (V. 102).

Albovine, the King of the Lombards, who gives his name to the tragedy is only the hero of the piece in the conventional sense. In himself he is far from being a hero. Grimold characterises him as "the royal fool" who has fallen a victim to the wiles of his captive (I. 21), and his own first words give us an insight into his true nature:

> We'll sport
> With war. We have no use of safety now,
> But of magnificence (I. 22f.).

This mighty King whom we should expect to find above sentimentality disappoints us again by his confession that he has drunk mandragora in the hope that it will lead him to dream of Rhodolinda (I. 23), and his vanity immediately becomes evident from the readiness with which he is prepared to engage the Governor of Verona to write his annals and chronicle his deeds (I. 25).

This, then, is the valiant warrior who has "humbled all the nations of the earth" but who does not hesitate to thrust away honest Grimold when he demands his arrears of pay for services rendered in the field (II. 33).

We are not surprised, therefore, that this shallow boaster should shew up badly in his cups and that he should cast Rhodolinda's captivity in her teeth, although he has only just married her. But that he should break a solemn vow in attempting to compel his bride to pledge a toast out of her own father's skull marks him down as a tyrant of the worst description. As soon as his wine-fit is over, however, his Tamburlaine-like bombast deserts him, and his inferiority of character is made clear when brought into antagonism with the strong will of Rhodolinda. This all-conquering soldier is reduced to suing humby for pardon at the hands of his captive, and allows himself to be led by the nose by the wily Hermegild.

He recovers somewhat when he is brought face to face with death and shews a certain amount of magnanimity in compelling Paradine to fight with him instead of killing him outright. But even then his motives are selfish; life having no longer any charms for him, the easiest way out of it is to expose his breast to Paradine's sword and to impose on him the task of carrying out the revenge which he ought to have taken with his own hand (V. 99).

It is almost impossible to take King Albovine seriously. Except at the very last, we do not see a trace of those qualities which he must have possessed in order to gain for himself such a reputation that even its breath caused Verona to open her gates to him without striking a blow. We are compelled to ask ourselves how such a transparent ranter could possibly be the successful general the dramatist would have us believe him.

If Davenant wished to paint a great man so wholly taken up with his own conceit and importance that he has become

blind to the insincerity of empty flattery and to the machinations of not over-clever rogues, whose purposes are plain even to the rough and ready Grimold, then he has succeeded.

Paradine is a young soldier who is sharing Rhodolinda's captivity at the Lombard court, where he has won Albovine's affection to such an extent that he has become his favourite. But, although he is quite happy in his new country, he has not forgotten the old one to which he would willingly restore its liberty, if he could do so without straying "from noble arts." His upright character stands out in strong contrast to that of his fellow-countryman Hermegild whom he reproves for forgetting Grimold's merit. He tries to prevent Albovine from presenting the dreaded drinking-bowl to Rhodolinda, but when the mischief has been done he uses his best endeavours to patch up the quarrel, and even when he is deeply moved by the reports that his country is groaning under the yoke of the conqueror, he cannot but think kindly of the good treatment he has received at Albovine's hands (Act II p. 44). Rhodolinda and Hermegild, however, between them manage to sow in his mind the first seed of suspicion of Albovine's falseness. He broods on this without giving way to it and analyses the position with considerable insight; he even stumbles over but fails to grasp the truth that Hermegild is striving to poison him with jealousy (III. 49). It is rather surprising that he should, after this, so easily fall into the trap by which he is made to commit adultery with the Queen. He is horrified when he discovers the deception and is quite confounded on being told that his wife Valdaura, whom he really loves, is false to him. He is indeed so overwhelmed that it is nearly a matter of indifference to him what becomes of himself, and when Valdaura informs him that she has poisoned him, he is almost relieved to think that his troubles on this earth will soon be over. He forgives her freely until she taunts him with the fact that she has become "a foul loose whore" in revenge for his adultery. This is more than he can bear, and in a moment of passion he stabs

her (IV. 86). Learning, before she dies, of her innocence, he determines to take a bloody revenge on Hermegild, by whom, however, he is deceived once more into believing that Valdaura had been false to him with the King, whom he rushes off to kill in his rage. But when he finds Albovine asleep and at his mercy, his feeling of respect for royalty and his sense of gratitude will not allow him to carry out his purpose. Instead, he begs the King to kill him for having abused his royal bed, although it had been done "but by a dire mistake." Even when Albovine challenges him to "single battle," he cannot bring himself to draw his sword against his royal master, and it is only on the greatest provocation that he finally does so. Having the misfortune to wound Albovine mortally, he is with difficulty restrained from putting an end to his own life. At the King's request he ministers a just revenge on Rhodolinda and Hermegild, the latter of whom he first disarms and then prods to death in merciless cold-bloodedness. When the guard attempt to take him prisoner, he offers a violent resistance, and in the scuffle which ensues he receives a wound which will eventually prove mortal.

The King sums up Paradine's character in the sentence: "thy nature is much too blunt and credulous for court" (V. 99). In this young soldier, we have a picture of a brave, openhearted, grateful youth whose credulousness and inexperience of court intrigue cause him to fall an easy prey to the wiles of a cunning, ambitious, and unprincipled villain. Paradine stands to Hermegild in much the same relation as Cassio stands to Iago.

Valdaura is, like most of the principal characters in this tragedy, a captive among the Lombards. She is evidently acting the part of companion to Rhodolinda, to whom she is deeply attached. Her heart has been won by Paradine, to whom, however, she is unwilling to give herself until she is assured that his intentions are perfectly honourable. But

having surrendered, she wishes she were more worthy of the young soldier who, up till then, had found her heart "like pebble, smooth but stoney." Her gentle nature shews itself in an atempt to reconcile Rhodolinda to Albovine, whose penitence easily earns her forgiveness. She is altogether of a forgiving disposition, and when she is persuaded that Paradine has been false to her with the Queen, her thoughts do not turn to revenge, but to her own death. The thought of killing Paradine makes her shudder, and the touch of the poison-vial which Hermegild presses upon her causes her hand to tremble. Although it seems for a moment as if she had poisoned her husband, this is not the case; she pretends to have done so with the intention of rousing his anger to such an extent that he will kill her, for whom life has no more charm now that she believes him false. As her first pretence does not bring about the desired result, she accuses herself in desperation of having become a whore. On this she is stabbed by Paradine, to whom before dying she confesses her deception. Valdaura's character is made up of "timorous chastity," humility, loyalty, and affection. Although she can be merry, she is averse to lewd jokes and reproves the flighty Thesina for her immodesty. She is the first and one of the most sympathetic of those secondary heroines, who appear in nearly all of Davenant's heroic plays, with whose character it is difficult to find a fault in any way.

By far the best drawn figure in this gloomy drama is that of Grimold, a fine specimen of the tough old soldier who abhors the fawning tactics of a certain class of courtiers, about whom he never misses an opportunity of passing his quaint sarcastic remarks.

He is the only person whose perspicacity is great enough to read the true characters of those who play the principal parts in the tragedy. His insight into human nature in his summing up of Hermegild is really deep, and the conciseness with which he describes the arch-plotter is admirable. He describes him as

A man
Created in the dark: he walks invisibly;
He dwells in labyrinths; he loves silence;
But when he talks, his language carries more
Promiscuous sense than ancient oracles.
So various in his shapes, that oft he is
Disguis'd from his own knowledge. An error
Much incident to human politics
Who strive to know others more than themselves (I. 22).

He predicts from the very beginning that the King will become food for the "court earwigs" and passes a trite remark on Rhodolinda when he says that

Women make themselves more known
When they do rule, than when th'obey (I. 29).

In spite of this, however, he has not been able to feather his own nest and is driven to interrupt the King in his marriage rites with his application for a settlement of his arrears of pay.

He tackles Albovine with a boldness which amazes his comrades and even the King himself. He wants what is due to him, and once he shall have obtained that does not mind whether he be hanged the next moment (IV. 79). His dogged determination at last brings about the desired result, and we finally see him arrayed in all the glory of new clothes.

Grimold brings into the tragedy a fund of much-needed comic relief. Without undue exaggeration, he satirises the bowing and scraping of those who aspire to become court favourites; almost every line is full of keen wit and humour, and when his part is considered as a whole it may be said to contain the moral and the philosophy of the play. It is rather a pity that this satirist allows himself to be cheated by that worthless minx Thesina (IV. 73 ff.), so that this promising character, too, betrays the uncertain taste and touch of the young dramatist.

Yet it would indeed not be extravagant to assert that Grimold in some of his scenes is Davenant himself giving us a subjective view of the court of King James, particularly when we remember that the dramatist created this character shortly after he himself had, at any rate temporarily, lost his chances of promotion at Court by the death of his patron, Lord Brook, in 1628, the year before 'Albovine' appeared[1].

"THE CRUEL BROTHER."

The fundamental ideas for the plot of this play are the same as those contained in 'Albovine'. A reigning prince falls in love or pretends to fall in love with his favourite's wife; the favourite, knowing himself or imagining himself to be wronged, seeks out the prince in order to take his life, but, at the last moment, is compelled by his feelings of loyalty to abandon his design. In the earlier play we can find a prototype for nearly every important character in the present tragedy. The Duke corresponds to Albovine and is described by Castruchio as

> Royal dotard! Like tinder, thou dost waste
> Thy forced fire (I. 122)—

cf. Alb. p. 21, Royal fool —, and p. 28,

> The King's head must now convert to rotten wood.

Further, the Duke himself says:

> O Lucio! Thou art my earwig now,
> Creep'st in my ear to feast upon my brains
> (I. 122).

cf. Alb. p. 28, where Grimold says:

> That court-earwigs may live there, and devour
> His brains. Dost not perceive how they begin
> To creep into his ears.

Among the other characters Lucio replaces Paradine with whom Foreste also has something in common. Rhodolinda is not represented here, but our present heroine, Corsa, is modelled on Valdaura, Paradine's luckless bride.

1) Concerning the character of Hermegild, see remarks on p. 5ff of this essay.

In creating the heroine of his second tragedy, Davenant probably wanted to present us with the exact opposite of the one he had drawn in his first drama. The great feature in Corsa's character is her humility. On her first entrance (II. 137), she kneels to her lover who is so much above her in social rank. Her gratitude to him for stooping to her is as great as her love. She is pure, religious and innocent, and cannot understand the disagreeable insinuations which the Duke makes to her (II. 150), nor does she like to accept his mysterious gift of a jewel, but having been persuaded to do so by her more worldly sister-in-law Luinna, expresses her intention of shewing it to her husband, but is once more led astray by Foreste's wife (III. 157).

Her feeling of shame at having been ravished by the Duke is so overwhelming that she offers no resistance to Foreste when he tells her she is to die. She, too, feels that it is the only way to wipe out her dishonour, and resigns herself to her fate in the hope that her lord will be merciful to her memory and that posterity will number her among those of modest fame (V. 183).

Davenant himself tells us openly in the last lines of the play what his idea was in making such sweet innocence suffer such a cruel fate. He wishes to shew that

> So intricate is Heaven's revenge 'gainst lust
> The righteous suffer here with the unjust.

The title of the play is apt to lead us astray at the beginning in our estimation of the character of Foreste. The latter is, perhaps, as he says himself, "just yet cruel too," but he is above all just and honourable. Davenant has, indeed, gone out of his way to impress us with the fact that Foreste is a man of the highest moral principles and imbued with a sense of honour so deep that it leads him to commit the most awful crime. He is devoted to Count Lucio, but says to him plainly:

> I would eat your heart, should it contrive

A way in thought how to cheat my sister
Of her pure chastity (I. 120).

In quick succession Davenant shews us his honesty by making him refuse to become a party to Castruchio's attempt to obtain a monopoly, his valour by letting him defeat the same individual at sword-play, and his magnanimity by sparing his disarmed opponent's life (I. 125).

In order to prove his seriousness further a Monk is introduced to carry on a grave conversation, after which Foreste gives vent to noble sentiments which may be summed up in his own words:

If I can swell
Unpoison'd by those helps, which heaven forbids,
Fond love of ease shall ne'er my soul dehort:
Maugre all flattery, envy or report (I. 128).

Although pleased at his sister's well-deserved promotion, he is unwilling for her to become a "city Dame," to whom "the devil's dam shews like a vestal Nun" (II. 136).

His keen intelligence immediately makes him suspicious of the Duke's sudden favour to Corsa, and when he hears that Lucio is to be sent away on an embassy his powers of reasoning lead him unfailingly to the right conclusion that some underhand design is on foot (III. 160).

He does nothing rashly, but having once come to a determination he acts with justice and resolution. Thus, believing that his wife has sold her honour for gold, he is prepared to deliver her over to a band of ravishers, but not being able to obtain a confession of her guilt he determines on a further test, and discovering that she is innocent does not hesitate to sue for pardon.

With his sister it is a different matter. He knows that she has been dishonoured and also that she herself was innocent. Nevertheless, he takes it for granted that she will feel, as he does, that death alone will wipe out the stain. He is not angry with her; he is mortally grieved that he should be compelled

to take such extreme measures, but is firmly convinced that thus alone will Corsa be able to earn her salvation in the next world. Having reasoned the matter out with her, he opens her wrist-veins with dispassionate deliberation (V. 182). He calmly informs Lucio of what he has done, and is quite prepared to die at his hands, but advises him first to take his revenge on the Duke. When Lucio is unable to kill his former master, Foreste does not urge him; if Lucio can spare his life, Foreste can do so too, and later when all three are dying Foreste does not withhold from the Duke the pardon which Lucio readily grants him. He died as he had lived, a man of fixed moral principles whose heart was governed in all things by his reason.

Our first acquaintance with the Duke does not lead us to expect that he will prove the villain of the play. We find him well disposed both to Lucio and Foreste, and he forgives the former his secret marriage even before he has seen the bride. From the moment he sets eyes on Corsa, however, the evil in his nature is aroused, and, instead of occupying himself with the affairs of state as he had done before, he begins to plot against the honour of his favourite. He feels himself a villain and acts against his better judgment. Whereas Foreste always acts as his reason dictates, the Duke allows himself to be swayed by his feelings. But he is not rash; he lays his plans carefully. Having paved the way with a gift, he employs Castruchio, whom he knows to be a hypocrite and whom he inwardly despises, to act as go-between (III. 164).

His conscience pricks him the whole time, but never more so than after he has ravished the unwilling Corsa. His one evil deed, however, leads to more; in order to protect himself from the effects of his first crime, he is driven to others even more heinous. The good in him struggles to rise to the surface and at last does so to such an extent that he countermands the order for Lucio's murder and impresses this

upon Castruchio several times (V 186). His own safety demands that Foreste should die, however, so that he has no qualms of conscience on his account. His remorse when confronted by the man he has wronged is terrible, but, that his victim should refuse to take his just revenge, is more than he can bear. At last his better nature triumphs altogether, and he hastens out to warn Foreste of the ambush laid for him, only to fall himself into his own trap.

In the character of the Duke, the dramatist evidently [illegible] to preach the moral that even a good man may ruin [illegible] and those around him, if he allows himself to be entrammed by a dominating passion, in this case, lust.

THE JUST ITALIAN.

The very first scene of this tragi-comedy shews us that we have to do with a shrew, whose pride of birth and riches have led her to rebel against the love and obedience which she has promised to her husband, Altamont. The cause of Alteza's revolt is Altamont's refusal to satisfy the extravagant tastes which at the present moment are the dominating feature of her character. When economy comes in at the door, love flies out at the window in Alteza's case, and she gives him plainly to understand that she did not marry him with the intention of endowing him with her wealth, but in the hope that he would prove an "humble and obedient husband" (I. 215). As soon as she finds out her mistake, she banishes him from her bed and her embraces, and threatens him with dire vengeance should he dare to harm the meanest of her grooms.

When Altamont pretends to be indifferent and plays his trump card by producing Scoperta as his mistress, Alteza trumps higher by introducing Scioito as her lover (II. 223), whom she is prepared to defend even with her stiletto. She is compelled to listen to a large amount of lewd talk, which,

however, does not seem to affect her modesty, although she haughtily repulses Sciolto's familiarities when alone with him. So far her actions have been somewhat justified, as she has merely been playing a part to checkmate her husband.

But our estimation of her begins to sink when we find her advising Charintha to milk her suitor, Count Dandolo, of his treasures, nor does it improve when she gives the sham Count a straight hint that a present to herself would not be unacceptable (II. 230). The real Dandolo, who has no jewel for her, finds little favour in her eyes. Even these faults, however, are not unpardonable, but when she signifies to Sciolto that she is ready to commit adultery with him she forfeits our sympathy altogether, and we can but rejoice that her offer is refused with scorn and her pride humbled (III. 245).

The lesson she has received proves salutary and causes her to appreciate Altamont's worth at its true value and to sue to him for forgiveness. The rest of the play as far as she is concerned, consists in the working out of her penance. Henceforth she is a changed woman; her vanity and pride are laid aside in favour of repentance and humility, and selfishness gives place to self-sacrifice. The penalty having been made to fit the crime she is finally restored to the arms of her husband as pure gold from which the dross has been entirely purged[1].

Why Altamont is called the Just Italian is not very clear. His actions throughout the play, indeed, hardly warrant his claim to such a title of distinction. We do not wish to insinuate that he is unjust, but feel at the same time that such a title could only be justified if his sense of justice were particularly high.

1) There is a considerable resemblance between Alteza and Margaret in Fletcher's "Rule a wife and have a wife," performed in 1624 (cf Works Vol V. p 291)

He has married a lady of noble birth and great riches, and apparently assumed command of her wealth, so that she is entirely dependent on his generosity for the satisfying of her extravagant tastes. He expects this high-born lady, who has probably been accustomed to command all her life, to subside into "the quiet list of wives, that will obey and love," and finding that she is not disposed to do so cuts off her supplies and ruins her credit with the money-lenders. In retaliation she breaks off all marital relations with him. So far, neither of them has been conspicuously just or unjust. But who commits the first great act of injustice on which the plot hinges? Altramont. He thinks, by playing off Scoperta against his wife and by shamming indifference, that he will bring Alteza to her senses. He is, however, dismayed when his wife adopts similar tactics and proclaims Sciolto as her future lover (II. 223).

It is merely a case of diamond cut diamond, yet Altamont is so enraged at his wife's disgusting tactics, forgetting that he himself first adopted them, that he draws his sword on Sciolto. Being foiled in his attempted revenge, he resorts to flattery in order to wean Sciolto from Alteza's allegiance, but fails ignominiously.

Then, although he has no more cause of complaint against his wife than she against him, he plots against her life and would assuredly have murdered her, had she not before-hand broken with Sciolto and begged to be taken back into her husband's favour. In taking this rather unfavourable view of Altamont's character, we do not forget that Scoperta was his sister and that he never had the intention of being unfaithful to his wife. Alteza did not know that[1], however, and might with equal justice have plotted against Altramont's life. She is ready to go back to him even before she is told that Scoperta is his sister and that he has consequently not

1) This is a very weak make-shift to shield Altamont. Is it likely that Alteza, after being married for two months (cf. I. 209), would not know her own sister-in-law?

been disloyal to his marriage vows. But he is unwilling to take her word for it that she is pure, too, at any rate in deed, if not in thought (III. 246).

He magnanimously spares her life, which he would have had no right to take, but pronounces a cruel sentence of divorce. This he does in order to arrange a not very honourable trick by which he shall decide with certainty as to the guilt or innocence of Alteza, Scoperta and Sciolto. All three are made to suffer mental agony of the most acute kind so that this paragon of excellence may once more shew his superficial magnanimity in sparing those whom he has wronged as much, if not more, than they him.

By this criticism of Altamont, I do not intend to defend Alteza; I merely wish to shew that Davenant, who evidently gave Altamont the title of 'just' in earnest, has glossed over with heroic words the defects in the character of a man who is neither particularly just nor noble-minded, but whom he wishes to present to us as a hero.

In "the Millaine Count," Davenant has given us a genuinely comic figure of a kind for which he has a great partiality and which he draws to perfection. When Count Dandolo arrives on the scene as a suitor for Charintha's hand, he finds that he has already been forestalled by an imposter who is impersonating him and distributing valuable gifts right and left. Not being able to give as much as the imposter Florelo, he is badly received by Charintha and Alteza, and is insulted by his impersonator. It is quite against his principles to lose his temper or to expostulate violently, otherwise he might be compelled to fight. He prefers to settle his disputes, or rather to get out of tight corners, by word of mouth, and indeed at this he is an adept. He occasionally gives a high-sounding order to his followers, Punto and Stoccata, but they have learnt their master's art too well not to know how to keep out of danger as well as he. When he orders them to kill Florelo, he says:

Go! let that fellow die.

to which Stoccata readily replies:

Why, let him, sir (IV. 249).

After the worthy pair have spent a long time in trying to convince Florelo of their bravery and endurance, the latter determines to try their patience and kicks them. They are not in the least put out, but smooth things over thus:

Punto. You see we still are calm—
Stoccata. He has but thin
Philosophy that cannot suffer this.
Charintha. Yon marmalet Count deserves as much too.
Dandolo. I do oppugn the motion with my scorn.
Florelo. D'ye scorn, sir, to be kick'd?
Dandolo. Pardon me, sir!
I say't aloud; the proudest wight on earth
Shall not kick me, excepting your dear self.

By means of these characters, Davenant skilfully introduces into his tragedies a pleasant vein of light comedy. His comedy cowards are all good fellows for whom we feel sorry when they are treated too badly. Their excuses for not performing prodigies of valour are often worthy of Falstaff.

THE PLATONIC LOVERS.

The less said about the principal figures in this satire on platonic love the better. In order to ridicule the fatuity of this ideal passion, Davenant chose a plot which he welded into a tragi-comedy. Here he certainly made a mistake. He tries to make us accept as serious characters which one can only consider as absurd. The more poetic and the more pathetic the action becomes, the better it would have succeeded, if he had treated the subject in the spirit of "ridendo castigare mores." He fails, however, in trying to interest us in two persons whose metaphysical platitudes are supposed to imbue us with the idea that we are witnessing the developement of a heroic drama.

Eurithea, the heroine of this play, has practically no character. She is merely an uninteresting puppet who does

and says certain things necessary for the developement of the dramatist's idea. She is allowed by the pureness of her passion to embrace Theander without restraint at their first meeting after a separation of three years. Thanks also to the principles of Platonic love, she is able to enjoy the freest intercourse with the ducal lover of her mind and to receive him alone at night in her bed-chamber without danger to her reputation or self-respect. She has absolute confidence in Theander's judgment, and when he proposes to play the fool in the garb of a shepherd she has no hesitation in turning herself into a shepherdess (III. 58). She is quite ready, too, to go through the formal ceremony of marriage but blushes at the thought that they should become more intimate. Her weak nature is overcome that Theander should suspect her of disloyalty just when she was congratulating herself on having cured him of his folly. She is, however, willing to forgive him and her betrayers as soon as matters are explained, and it is evident that when Buonateste has talked a litle sense into her she will consent to become a wife in reality and not merely in name (V. 104).

We must regard Eurithea as a silly woman whose head is filled with Platonic nonsense which lends her obstinacy enough to hold out for a time against the demands of nature and reason.

Theander is a male Eurithea who is suffering from a spleen and expects everybody to share it with him. He is a mighty warrior who must have had considerable experience of men and the world, and yet in reply to Phylomont's questions:

> But who shall make men, sir: shall the world cease?

he cannot give a better answer than:

> I know not how th'are made, but if such deeds
> Be requisite, to fill up armies . . .
> I'd rather nature should expect such coarse
> And homely drudgeries from others than
> From me (II. 43).

Rather than give his sanction to Ariola's marriage with Phylomont, he is prepared to wage war against his best friend and locks his sister up; to such extremes do his ideals lead him. But how flimsy these ideals are is shewn by the fact that they are scattered by the potion of an obscure physician, who is not even a magician. Being conquered, he recants in all directions, gives his sister permission to marry, and even marries himself. It is true that he rejoices when his corporeal lust leaves him again, but even then he has so little faith in the ideal passion that he suspects Eurithea on unconvincing circumstantial evidence of having been false to him (V. 87), and, when he departs for the last time, leaves behind him the impression that it will now not be a very hard matter to convince him that

> Whining and puling love is fit for eunuchs,
> And for old revolted nuns (V. 104).

Davenant, who could have written a brilliant comedy or farce on such a theme must have had some reason for treating it in this semi-serious way. It is possible that our dramatist wished to satirise the fashion of Platonic love which was much talked about in his time, but at the same time desired not to offend the many who may still have been its serious partisans in 1636, when our play was produced.

Fredeline is a not very original villain who makes himself agreeable to everybody in order to further his own designs but adopts such a round-about way to reach his goal that he never even comes in sight of it. He is in love with Eurithea, but having no chance or even desire of marrying her, thinks that he is more likely to obtain her favour if she were married to Theander, provided the latter can be made jealous without cause. In this he is mistaken, otherwise he is the most sensible person in the play. He sums up the two kinds of love in a few words, reads his neighbours with fair precision, and lays his plots with a certain amount of skill. He has no belief in the efficacy of herbs to work a change in a

person's feelings, but nevertheless engages Buonateste to make an attempt on Theander and even begs his services on his own behalf.

As befits his character, he takes a rather cynical view of the world and has no small contempt for the usual conventions, at any rate for those of platonic love, at which he delights to mock. But he is not a heroic villain and when at last obliged to confess his crimes cuts a sorry figure. Fredeline is out of place in such a play as the present one. He ought to be playing his part in a real tragedy where there might be some reason for his scheming. Here, there is not for one single moment any likelihood of his plots bringing about the result for which they were laid. The aim of the ruling passion under which he is acting is thrown entirely into the background, and his presence only serves to complicate the relations between Theander and Eurithea. Fredeline is the Jago of the piece, with this difference, that it would not interfere much with the general action if he were left out; but imagine Othello without Jago!

THE UNFORTUNATE LOVERS.

There is no trait in Arthiopa's character which we would have otherwise than it is. Being unjustly condemned to undergo a public disgrace for supposed unchastity, she bids her lover desert her rather than that she should cause his ruin by involving him in her undeserved shame (I. 26). As soon as her innocence is proved, she does not hesitate to forgive Galeotto, the cause of her former misfortunes. She is so strong in Altophil's love that she can refuse Prince Ascoli's advances with firmness and gentleness, and afford to sympathise with the hopeless passion of Amaranta whom she never even thinks of looking on as a possible rival (II. 40).

When her lover is arrested, she does not break out into hysterics, but behaves with the same evenness of mind as

characterises her persuasion of Heildebrand to forego his evil designs. Only after the treacherous king has wrecked her honour do her passions obtain the upper hand for a moment. Her inner feeling of virtue is so deep, however, that she is able to acquaint Altophil of her dishonour without beating about the bush, although her horror of Heildebrand's crime is so great that she cannot even name it. That she should finally die out of sympathy with Altophil is the last touch required to sanctfy the character of this martyr as beautiful in soul as in body.

Altophil is the counterpart of the heroine. When he finds Arthiopa in disgrace the first thing that occurs to him is that he must marry her, but his law-abiding nature forbids him from interfering with the regular course of the law (I. 28). It is useless to tempt him to abandon his poor bride in favour of a wealthy and equally beautiful woman whom he does not love. His own nature is so upright that he does not for a moment suspect any treachery on Galeotto's part when the latter is apparently converted. How willingly, too, he would have requited Amaranta's love and devotion if he could have done so without injuring some one else (IV. 66). Instead of this, circumstances make him her father's slayer, and although he was perfectly justified in taking Galeotto's life in self-defence, he bids Amaranta take his if her revenge demands it.

When he hears that Arthiopa has been ravished, he immediately accepts her story without question and does not offer her a reproach of any sort. Altophil takes the revenge which we should expect of him and dies regretting

> that, in a loyal lover, death
> Must argue some inconstancy, since 'tis
> The first occasion to forsake what we
> May ne'er enjoy again (V. 82).

The idea which Davenant means to embody in this tragedy is, I think, expressed in the last lines of the play:

> Though it will little credit add to fate
> That made such lovers so unfortunate.

Every one of Shakespeare's tragic heroes and heroines, even Cordelia, commits or has some slight fault which must be expiated, although the expiation may be out of all proportion to the fault. In the present tragedy, Amaranta may be said to expiate the fault of loving Altophil who was already promised to Arthiopa. These two whose characters we have just summarised, however, are flawless in every way. In neither of them is there anything which calls for punishment, and yet their fate is as unhappy as it well could be. Our dramatist here seems to be propounding a theory of fatalism in which he would say that some people are born under an unlucky star and that, no matter how virtuous they may be or what they may do, they cannot avoid the misfortunes they are destined to suffer in this world.

Galeotto is not the usual smooth-tongued Villain. His ferocity seems to be well known and has been shewn so often that Rampino even knows that his mirth prophesies a storm. Rampino's account of him is indeed so black that we are prepared from the beginning for some fine villainy. Nor are we disappointed. He wishes to marry his daughter Amaranta to Altophil and plans Arthiopa's disgrace so as to improve his daughter's chances. When his treachery is discovered he sues for pardon, attributing his crime to pride and not to malice. He is, however, not abject in his humiliation, but resigns himself with quiet courage

> to suffer, and to scorn
> That fate I cannot alter with my prayers! (II. 31).

Although banished, the restless energy which had raised him to a high place in the state soon leads him back to temporary triumph. He betrays Verona into the hands of Heildebrand, but in return bargains that Ascoli, Altophil and Arthiopa shall be delivered into his power to dispose of them as he pleases. For a moment he seems to be a converted sinner when he releases his three prisoners and allows Altophil and Arthiopa to marry. But this is only a blind; his ambition now flies at higher game; the Duke is no longer

good enough for him, he must have the Prince himself for his son-in-law. The most diabolical part of his treaty, however, is that Arthiopa is to spend her bridal night, not with Altophil, but with Heildebrand. He purposed moreover that Altophil himself should on his knees present her to the king's lust; by this he counted that Altophil's

> proud neglect of Amaranta then
> Is subtilly repaid (III. 55).

All this he does out of love for his daughter whom, however, he threatens with most frightful torments if she does not reveal Arthiopa's hiding place, but he is not so unnatural that he will consent to Amaranta's acting as the missing Arthiopa's substitute.

He decides that Altophil must die, but it is not because he hates him, rather because

> Amaranta loves
> Him so, her wishes else will ne'er be quieted,
> Nor she admit the Prince, though I could win
> His heart (IV. 66).

When he is driven to fight for his life, he shews no fear; he is "a glorious villain," as Altophil calls him, and meets his end unforgiving and unrepentful as he had lived.

Galeotto is naturally a man of energy and talents, fitted to hold the highest positions and capable of being a staunch and honest friend. But pride and ambition have led him astray and obtained such a mastery over him that he no longer acts according to his natural impulses. Even in his love for his daughter, which is one of his saving qualities, he consults his own pride first. This we see from the fact that, when he has Ascoli and Altophil both in his power and has equal chances of marrying Amaranta to either, he chooses for his son-in-law the one who is higher in rank and not the one whom his daughter loves. That he is not entirely bad we must assume, too, from the love which Amaranta has for him. Although aware of his plots, she mourns his death so

deeply that not being able to avenge his murder she needs must kill herself. On the whole we may regard him as a highly-gifted man whom the two besetting sins of pride and ambition have turned into a demon. Of all Davenant's tragic villains, Galeotto is without question the strongest, the most consistent, and the best drawn.

LOVE AND HONOUR.

Evandra is another of Davenant's perfect heroines with whose character there is no fault to find. When we see her first she is lamenting her captivity and trying to persuade her captor to set her at liberty. There is no loss of dignity in her entreaties and no insinuation that they are the result of fear. They are merely the outcome of the natural human desire to be free. Being a prisoner, however, she is unwilling that she should be saved from a worse fate by the sacrifice of Alvaro's life, and deems herself unworthy of such devotion as her suitors are desirous of shewing. In order to prevent them from carrying out their purpose, she locks them up in her own hiding place and hastens to surrender herself to her enemy, whose wrath she hopes to appease by giving up her own life. She does not falter when the inevitable sentence of death is passed upon her; she regrets only that Melora should have to die too.

She is placed in the difficult position of having three valiant lovers among whom it is impossible for her to make distinctions, yet she is able to hold the balance so nicely that she gives offence to none of them. When she is at last reprieved, she is spared the pain of distinguishing between their rival claims by the force of circumstances, which decree that she shall be given to Leonell.

Evandra is a perfect type of a brave, sympathetic, womanly woman, incapable of coquetry or a mean action, but full of determination which in no way detracts from her femininity.

In Alvaro we have a figure who is quite unique in Davenant's plays. He is well described by his subordinates in the following sentences:

Vasco. Ay, there's a man! . . . Prince Alvaro
Is, as they say, a philosophy man;
He talks of Rabins, and strange Hebrew roots:
Things we dull soldiers rather eat than mention.
Tristan. He can tell you, sir, how many showers fell
Since Noah's flood.
Vasco. Ay, and how many cloaks these showers have wet (I. 112).

He himself is continually talking of the conjunction of philosophy and war, and reproaches Prospero with having taken Evandra prisoner, a thing he could never have done had he read the noble deeds of gentle knights (I. 109). His philosophical coolness only deserts him for an instant when Prospero tries to defend his action. He is, however, not merely a heroic bookworm; he is, besides, a valiant soldier and a courtly knight who does not wish to thrust his presence upon his beloved Evandra if it should be distasteful to her, although he frankly confesses that she has turned his thoughts from war to love. He is able to argue logically and calmly with his father concerning his vow to put Evandra to death, although the subject was one likely to stir up the most violent feelings in a lover pleading for his love's life (III. 136). His entreaties being rejected, he deliberately makes up his mind to sacrifice himself to save Evandra whom he visits to take a last and solemn farewell of before proceeding to that mysterious land 'from whose bourne no traveller returns.'[1] When he hears of Evandra's heroic sacrifice he does not, like Prospero, break forth into imprecations, but meditates sadly on the pity of her fate. Nor is he jealous that others love where he himself has lost his heart; he rejoices rather that his choice is confirmed by the judgment of others. Inevitable sorrow is for him something to be borne with resignation and not a cause for committing useless acts of

1) Concerning the influence of Hamlet on character of Alvaro, cf. remarks on 'Love and Honour' on p. 19 of this essay.

violence, therefore he restrains the fiery impetuosity of Prospero and Leonell, whose "angry exaltations shew but poor" (V. 176).

What he prizes most in women is "virtue and remorse," and as both Evandra and Melora possess these qualities in equal measure he loves them both equally, so that he has no cause to regret the loss of Evandra seeing that he obtains Melora for his own.

Alvaro is the most purely poetical of all Davenant's heroes and has the advantage of being so without falling into the sickly sentimentality or bombastic heroics on which some of our dramatist's other heroes border dangerously near. His language is probably richer in similes and fine eloquence than that of any other one character in the whole of Davenant's dramatic works. The restraint which his philosophical nature exercises on his actions stands out in sharp contrast against the somewhat reckless bravery of Prospero and Leonell, than whom, however, he is no wit less courageous.

The theme of the play is expressed in the title; it is the glorification of love and honour. In fact, there is a little too much of it, it becomes almost monotonous. Everybody is honourable, and everybody tries to prove his love by sacrificing himself for his friend. A little villainy to throw the rest into relief, to create some light and shade, would have decidedly improved what is, nevertheless, an excellent play—one of Davenant's very best.

THE SIEGE OF RHODES.

The Sultan's wife, Roxolana, is one of Davenant's strongest women-creations. A rumour having reached her that she has a rival in Solyman's affections, she at once sets out for Rhodes to see for herself what truth there is in the report. She openly avows her jealousy and does not scruple to give the Sultan's officers her plain opinion as to their servility to their imperial master. She herself is not afraid to

encounter the dangerous wrath of Solyman and does not hesitate to express her joy at his repulse in his attack on Rhodes, which she thinks he desires to take more for the sake of capturing Ianthe than for the fortress itself (1st. V. 298).

The jealousy which she feels is quite natural in a woman of spirit who has no desire to be a

> "European Queen
> Who in a throne does sit but to be seen."

When Ianthe is sent to take up her quarters in her tent, she not unreasonably regards it as a sign that she is to be ousted from her place of honour and argues that it would not be a crime should she "but one fair mistress kill," if, by doing so, she can save her husband from shame and prevent many crimes in the future. The sight of Ianthe, however, soon brings her to gentler thoughts and her impulsive nature causes her hatred to turn into warm friendship (2nd IV. 344), which she proves in a very practical way by saving Alphonso's life, although he had insulted her to the extent of believing that any one could replace her in Solyman's favour.

It is not too much to say that Roxolana is the most natural of all Davenant's heroines. She is not by any means the most perfect, but then it is not natural to be so perfect as most of our dramatist's ideal heroines are. She has an impulsive affectionate nature which rouses her jealousy and makes her weep to think that her lord no longer loves her. She hates her unknown rival but is immediately won over by her gentleness and would then go to any length to serve her. She has faults, but they are venial and even form a part of her charm. Even her jealousy is not that of the disagreeable kind; with her it "does spring from too much love." She is not an angel, nor the reverse, but combines some of the qualities of both, and obeys the laws of nature.

Solyman, the Sultan, is, like Roxolana, drawn

truer to nature than most of Davenant's heroic characters. We find him angry that his renowned troops cannot overcome the trifling resistance of a town, but his anger is directed against his own men and not against the enemy whom he honours the more for their valiant resistance. His admiration for Ianthe's Christian virtue in risking wealth and life to save her lord is unbounded and finds its expression in his respectful treatment of her and a generous offer of a passport for her and Alphonso back to Sicily. Further than this, when he hears that Alphonso has decided to share the fate of Rhodes he gives strict orders that neither he nor his bride are to be harmed in the forthcoming assault (1st. IV. 282).

It finds an echo in his own chivalrous nature that Ianthe, who had refused his safe conduct, should afterwards trust herself to come and treat with him without any such protection. He keeps her rather longer than she intended to stay, but as he had already done so much for her he was surely justified in making use of her presence to cure his loving Sultana of a passing fit of jealousy. He forces himself to treat Roxolana with apparent harshness but is in reality almost heartbroken that he should have incurred her anger. On the battle field he is a soldier with whom sentiment counts for nothing, but he does not hesitate to extend his mercy to the conquered foe whose valour has won his admiration. He has, however, no mercy for Alphonso who has dared to doubt his honour by being jealous of his relations with Ianthe. He delivers him up to Roxolana to do with as she likes, but shews his appreciation of Ianthe's trust in him by allowing her to make her own terms for the Rhodians. His last words are characteristic:

> From lovers' beds, and thrones of monarchs, fly
> Thou ever waking madness, jealousy.
> And still to nature's darling, love
> (That all the world may happy prove)
> Let giant-virtue be the watchful guard,
> Honour, the cautious guide, and sure reward:
> Honour, adorn'd in such a poet's song

As may prescribe to fame
With loyal lovers' name
Shall far be spread, and shall continue long.

In this infidel magnifico, Davenant has given us a fine picture of honour and chivalry, not of that blatant kind which wnats to proclaim its good deeds aloud to this world, but of the truer kind which does not let its left hand know what its right hand doeth. Solyman does not indulge in those empty heroics of which Davenant's heroes are generally so fond. He is, like Roxolana, human and consequently more interesting. We can never be sure that his Eastern sense of despotism will not lead him to commit some outrage of which we known all along that the conventional model hero of the other heroic dramas would be utterly incapable. His sense of chivalry and honour, however, counteract the inclination to absolutism natural to a man in such an omnipotent position as that of Sultan.

THE FAIR FAVOURITE.

Eumena, the "fair favourite," is another of Davenant's perfect heroines of the gentle, virtuous kind. Not only is she unwilling to accept the advances of the King, but also takes upon herself to be the Queen's advocate. She is ready to part with everything in order to pay her brother's ransom, but indignantly refutes his imputations of illicit relations with the King, whom she certainly loves, although she refuses to confess it now that he is married to another. Her privileges at Court are not abused; they are not used for her own aggrandisement but for the accomplishment of good works, and when she is temporarily deposed from favour she does not regret for herself the loss of splendour and power.

The Queen commands the same respect from her as if she were not out of the King's grace and in reality less influential than Eumena herself. When she begins to love Amadore is not very clear; probably when she hears that he

has died, in an attempt to vindicate her honour, at the hands of her own brother whom she bitterly reproves, but for whose pardon she entreats the King. Although she is the essence of modesty, she is not afraid of wooing a valiant lover to woo her when circumstances make such an unmaidenly proceeding necessary. Eumena comes through a trying situation well. Courted by a married King whom she loves or has loved, she rejects his advances without offending him and without seeming harsh, and at the same time preserves her dignity and self-respect. She has in every way a higher character than the King, but shares with him the peculiarity of suddenly finding, without any apparent reason and without any explanation of the change, a new object for her love, thus nullifying the argument on which the action of the play is based.

Our first impression of the K i n g, the hero of this tragi-comedy is not a very favourable one. We find him telling the Queen that although their hands are joined, their hearts are not. This unfortunate state of affairs is, however, explained in a manner which goes far to excuse the King's behaviour. The King, who had formerly been in love with Eumena, was deceived into believing that she was dead so that he might contract a political marriage with the present Queen. As soon as the King discovered the deception he

> Though married, yet refus'd to bed the Queen.
> And to Eumena strait renews his love (I. 215).

He does not attempt to hide from the Queen the fact that he has no affection for her, but he treats her nevertheless with perfect courtesy, and although he makes love to Eumena, his suit is a perfectly honourable one. As she repels even this, however, he arranges for her to suffer neglect at Court in the hope of making her more lenient to him, but confesses that his mild revenge causes him more sorrow than it does to Eumena. Amadore's apparent favour in Eumena's eyes breeds in him a slight attack of jealousy, but this passes off

almost immediately as he suddenly discovers that he has fallen in love with his virtuous and excellent Queen.

There is nothing very striking in the character of this King, who, not being able to form a love marriage, at last consented to a political union. Having taken that step, although under a false impression, he certainly ought to have abided by it and considered a little more the other party to the contract. The final and rather sudden transference of his affections from "the fair favourite" to the Queen is not the result of an heroic and honourable resolve to do what is plainly his duty, but emanates from the more selfish motive of doing what pleases him best. As long as he had no affection for the Queen, he would have nothing to do with her; as soon, however, as his love for her declares itself, he is ready to be conciliated. Not very heroic, but perhaps all the more human.

THE DISTRESSES.

It is difficult to decide whether this play ought to be classed as a tragi-comedy or as a comedy. There is very little in it which in any way borders on tragedy, but the main plot is, nevertheless, far from being handled in as light a vein as Davenant's pure comedy. On the other hand, the underplot, which is almost as important as the main plot, is real comedy without a trace of tragic surroundings.

The heroine of the more serious plot is C l a r a m a n t e, whose jealous brother Leonte commands her to lock up her beauty which is likely to attract too many lovers, swearing, if she does not comply, to end her life rather than see her dishonoured. She haughtily refuses to accede to his request, and, in fear of his revenge, disguises herself as a man and flies for protection to her lover Orgemon, who conceals her for safety in Androlio's house. This gallant's liberties, however, compel her to take flight once more with Orgemon, whom she would willingly free, when he is taken prisoner,

by sacrificing herself. She resists with spirit an attempt of Leonte's to carry her off, but for the second time begs that his life should be spared. It is a source of grief to her that her beauty should cause strife between her two gallant lovers, and she bitterly reproves Orgemon whom she supposes to have killed his rival Dorando. As a punishment for his jealousy, she vows never to marry him until Dorando shall woo her in his behalf. When circumstances bring this apparently unlikely event to pass, she surrenders herself and puts an end to her "sad distresses."

Claramante is a very ordinary personage of great beauty; the latter qualification seems to be a 'sine qua non' for a Davenant heroine. Her not very serious "distresses" take up so much of her thoughts that she has not time to be either witty, heroic, or tragic. She shows an occasional flash of energy and determination, but on the whole is a rather colourless personality.

As Orgemon finally marries the heroine, he is probably meant to be the hero. He does not fully deserve the title, at any rate not when he is compared with the usual model hero as drawn by Davenant. He is the accepted lover of Claramante, at whose request he spares her brother's life after overcoming him in a street fight. He imposes on Androlio to the extent of making him receive the disguised Claramante into his house as a man, but is enraged when Androlio, having discovered the deception, makes love to her. He surreptitiously carries Claramante off, but is again outwitted by Androlio whom he would have done better to trust with his confidence, instead of challenging him to a duel after being hoist with his own petard. After Dorando releases him in the wood, Orgemon swears to him:

> My honour and
> My life I will engage in every noble
> Danger to assist your love (III. 326).

These noble sentiments do not count for much, however, when he discovers that Claramante is the object of his love.

He fights with and apparently kills Dorando, in whose death he glories until Claramante points out the enormity of his crime. Then he becomes really penitent, and rejoices when he hears of the recovery of Dorando, whose forgiveness and mercy he implores. His credit for this, however, is somewhat discounted by the fact that his main object in doing so is to persuade Dorando to intercede for him with Claramante. He pushes his own claims in a spirit anything but heroic, and even adduces the accident of being an elder brother as being an additional argument in his favour. Altogether, Orgemon does not make a particularly good impression, although the dramatist favours him here and there with a burst of heroics, in which he indulges here, however, rather less than in most of his other plays.

The chief figure in the light-comedy underplot, and the real hero of the play, is Androlio, a witty, sarcastic town-gallant, avowedly licentious, but so cheerfully and frankly wicked that we cannot help wishing him well and rejoicing in the success of his impudent impertinence. He has no scruples about telling Amiana that he does not intend to marry her, and does not blush in proposing that he and his friends should have their mistresses in common. He willingly consents to take charge of the disguised Claramante but soon discovers that she is a woman and retaliates on Orgemon, whom he suspects of wishing to make a gull of him, by making love to her. That Claramante was in no great danger from him is clear by his running away from her at the mention of a new "wench" (III. 314).

His chief delight is in gulling other people which leads him to believe that everybody else is trying to gull him. He is therefore on his guard against being taken in and expresses his belief of Orco's incapability of getting Amiana into his house. That she cannot be found when they arrive is for him a proof that Orco has been trying to make a fool of him. When he hears, too, that Orgemon has carried off Claramante

his great concern is caused by the fear that he will be held up as a laughing stock:

> I would not for the crown of Spain bear this
> Defeat. My statue will be cut mounting
> A marble ass, with huge unmeasurable ears (III. 320).

This rouses him to action. In disguise he follows and captures the runaways, leaves Orgemon bound to a tree, but arranges for his subsequent release, and returns in triumph with Claramante whom he treats with the greatest respect. He puts her into the safe keeping of old Marillia, and explains his sudden raid in the wood:

> 'Twas a kind of wicked wantonness,
> A pretty sort of doing mischief a
> Fine new way; th'old way of sinning is tedious (IV. 327).

He cannot take anything seriously and makes merry with Amiana on the subject of their marriage, to which he banters her father into giving his consent.

The character of Androlio is one of Davenant's best comic creations. While he is present, there is not a dull moment. His dialogue sparkles with wit and his repartee is spontaneous and brilliant. He is never at a loss for an answer to turn the laugh onto his side. He cannot resist a joke, practical or otherwise, and, although some of his jokes are of rather a lewd character, they are always so much to the point that his occasional forgetfulness of good taste can readily be excused.

THE SIEGE.

In this tragi-comedy alone of all Davenant's plays do the plot and action depend on the solution of a difficult psychological problem with which the hero is confronted. Florello[1] is one of the leaders of an army besieging Pisa, where his beloved Bertolina, the daughter of one of the

1) The hero is here considered before the heroine because these remarks on Florello contain information with regard to the plot which it is desirable to know in order to understand the character of Bertolina.

enemy, is confined. His duty bids him help to batter down the city walls, but love calls him to protect the lady of his heart from possible injury consequent on an assault on the town. What is he to do? A great mental struggle must be gone through before such a question can be decided. We are not allowed to see the process of this or to know what arguments are adduced on either side; we learn only the result. Love wins, and Florello decides to become a traitor to his country. He recognises perfectly the enormity of the step he is about to take and feels that he will be for ever afterwards dishonoured; but this does not deter him. He lets himself be taken prisoner by the Pisans and is soon brought into the presence of Bertolina to whom he confesses what he has done "for her sake." His love now blinds him to such an extent that he is incapable of understanding why Bertolina should refuse to

> Cherish a man that comes to court her love.
> Spoil'd of his honor—

He attributes to her "stoney nature" what is really due to her love, and leaves her in anger at the thought that

> The love of a frail woman led me to
> My ruin (IV. 406).

He returns to his own army, gives himself up, and demands from his general the reward of a traitor. When this is denied him he determines to seek death on the battle-field, but cannot find it even there. On the contrary, his recklessness leads to the capture of Pisa and brings him once more into the presence of Bertolina, whose pride and cruelty he has never ceased to lament and now means to repay with death. Believing, however, that she is in love with Soranzo he decides that "now to divorce them were rude impiety (V. 433), and resigns instead all his claims in favour of his rival. Having expiated his crime sufficiently, however, he is at last rewarded with the prize the desire of which first led him to commit it.

In Florello we have the picture of a noble man, of tried honour and loyalty, so subject to one dominating passion that he is led into actions of which he is himself ashamed but which he carries out in spite of the pricks of conscience which warn him that he is doing wrong. He commits the crime of loving too well, or of placing love too high, and for this he must be punished. Having suffered a punishment, which is perhaps hardly equal to his crime, he is pardoned and received once more into favour.[1]

Bertolina, one of Davenant's most natural and sympathetic women, is shut up in Pisa, now being besieged by an army in which her lover, Florello, holds a high position. When her father, the Governor, asks her whether they shall surrender the city and so procure her safety, her patriotism bursts forth in a vigorous "Never!" But she has tender thoughts for her soldier lover in the opposite camp, and her passionate affection for him shews itself without restraint when he unexpectedly appears before her. When she hears, however, that "Florello's dead to honour," her whole nature recoils. She sends him away to retrieve his honour, and in doing this deprives her own city of its one chance of victory. There is no struggle in her mind between her duty to herself and Florello and her duty to Pisa. She would as little think of allowing her friends to profit by a dishonourable action of which she is the cause as she would of letting Florello prove his love at the expense of his honour.

It weighs on her, however, that Pisa should fall indirectly through her, and she would willingly give her own life to save the innocent. Soranzo's message that Florello is on the way to kill her has, therefore, no terrors for her:

> 'Tis not to live I beg, I'm not covetous of breath.
> When Florello thinks the air too
> Great a benefit for Bertolina (V. 432).

1) The characters of the excellent comic underplot have already been discussed on p. 20ff of this essay

But when Florello repents of his projected revenge she does not meekly consent to being given to Soranzo. Boldly, but with no loss of her maidenly modesty, she tells her lover that her earlier seemingly harsh treatment was not a sign of "a revolt in her affection" but a desire to "preserve his fame unstained.

If Bertolina is, as seems probable, one of Davenant's last original heroine characters, she forms the very antithesis to Rhodolinda, his first creation of the same class, for she is indeed the embodiment of the sentiment so finely expressed by Lovelace:

> "I could not love thee, Dear, so much
> Loved I not Honour more."

CHARACTERS OF THE COMEDIES.

THE WITS.

Our heroine, Lady Ample, is on the eve of her release from the wardship of her guardian, Sir Tyrant Thrift, whose choice of a husband for her she is determined to avoid. As her allowance from her guardian has been the reverse of generous, she has been obliged to eke it out by the use of her wits. This means that she has levied contributions from her "fine trim-bearded males." She has indeed a poor opinion of the male sex which she considers as fowls to be plucked. This is the advice she gives to Lucy who has been guilty of such an "apostacy in wit" as to sell her jewels for her lover. After allowing Lucy the shelter of her house on condition that she 'redeems the credit of her sex,' she exclaims in indignation:

> What, give unto a suitor!
> Know, I would fain behold that silly monarch,
> Bearded man, that durst woo me with half
> So impudent a hope (II. 141).

Hardly has she expressed this desire when she hears that a pair of such "silly monarchs" have just arrived in town. She receives them with a volley of sarcastic remarks about the country wenches they have left behind and the rustic manners they have brought with them. The Elder Pallatine, however, is led on by her to believe that she is in love with him, whom she really means to punish for his country impudence. To do this she counterfeits to be dying of love for him and promises to leave him all her wealth. To prove his devotion to her, however, she makes one last request of him:

> For fear some other should
> Enjoy you when I'm cold in my last sleep,
> I would entreat you to sit here, grow sick,
> Languish, and die with me (IV. 186).

When the alarm is given that her guardian has arrived, she persuades Pallatine to hide in a chest and keeps him confined in it till he has learnt some sense. She then turns her attention to Sir Tyrant Thrift of whom she also makes a fool in revenge for his miserly treatment of her.

After Pallatine has been shewn the folly of his ways, she relents and consents to marry him on the understanding that he admits her to have the "better wit" and the power to subdue him to 'quietness, meek sufferings, and patient awe."

Lady Ample represents the triumph of woman's wit over man's, of town smartness over country dullness. There is no sentimentality about her, and even in her voluntary marriage love plays no part. She is eminently practical and matter-of-fact, but at the same time intelligent and witty.

Malice is entirely absent from her humour which is of the perfectly healthy sort, and even when she plunges into the realm of practical joking, she is merely giving a Roland for an Oliver.

Pallatine the Elder, a rich country squire, comes to London with the object of laying

"certain silly snares, in which

You lady-wits, and their wise compeers-male,
May chance be caught."

During his stay he intends to live by his wits and advises his young brother to follow his example. He loses no time in discovering the rich inheritrix, Lady Ample, whose badinage he meets with witty repartee. He boldly announces to her:

You shall maintain us; a community,
The subtle have decreed of late: you shall
Endow us with your bodies and your goods;
Yet use no manacles, call'd dull matrimony (II. 148)—

Being led to believe that he has made a great impression on her, he adopts the tactics of 'se faire desirer' to make his conquest complete. He reasons that

Disdain is like to water pour'd on ice,
Quenches the flame awhile to raise it higher (II. 150).

His powers of reasoning, however, do not prevent him from falling innocently into the trap laid for him by his brother, but when he finds out that he has been gulled he honestly confesses to being "an ass." The loss of his jewels and gold does not affect him so much as the damage which the reputation of his wit will sustain or as the thought that his companion, Sir Morglay Thwack, will hear of his discomfiture. In order to balance matters with regard to the latter possibility, he betrays the Knight into the trap from which he himself has just escaped, and then goes off to prosecute his wooing of the Lady Ample. He is once more imposed upon. He finds her apparently dying from the effects of his disdainful treatment, and protests that he is ready to face the most horrid dangers for her sake when he hears that she has made him her heir. He recoils, however, before her request to die with her, but maintains that his inward sufferings are intense, although no sign of it can be noticed in his face. When Sir Tyrant Thrift is announced, Pallatine enters the chest under protest but not dreaming that he is again being duped. What his meditations in the chest are, we do not know, but at the

end of a few hours his ideas on London and its inhabitants have been considerably modified. We find him confessing that his punishment is just and that he has been

> Somewhat mistaken i' th' projection of
> My journey hither. Three hours in a chest,
> Among the dead, will profit more than three
> Years in a study, 'mongst fathers, school-men,
> And philosophers (V. 204).

He is ready to do anything to be liberated, but has first to suffer the greatest mortification of all in being seen in the chest by Sir Morglay, whose mocking sarcasm fills his cup of penitence to the brim. Once he is released, he can afford to smile at being arrested for debt, for he is now converted and is quite proud of the wit which his brother and Lady Ample have shewn at his expense. He willingly signs away a part of his wealth to obtain such a witty lady for his wife, and his triumph is complete when he is able to surprise Thwack with the news and to boast that he has chosen "none of your dull country madams."

Although the Elder Pallantine is the victim of his own stupidity and of the cleverness of the other actors in the comedy, he does not forfeit our sympathy, nor do we grudge him his final triumph. He is suffering from an over-estimation of his own wit, and it is only right that he should be cured of his malady. He himself recognises every step in the progress of the cure—after it has taken effect. His self-criticism, however, is not great enough to render each successive step superfluous. He is not by any means dull, although he allows himself to be continually duped in the most innocent way; he is merely blinded for the time being by the imaginary refulgence of his own wit. Into his mouth, Davenant has put the moral of the play:

> Some of
> Your pleasant arts upon me may become
> A wise example, and a moral too:
> Such as their haughty fancy well befits,
> That undertake to live here by their wits (V. 224).

The Elder Pallatine's companion, Sir Morglay Thwack, "has liv'd sinful fifty long years" and is full of aches and pains. Having been persuaded, however, to enter on this design of "wit and glory" he does so with enthusissm and tell us his intentions even more clearly than Pallatine does:

> What your town gets by me, let 'em lay up
> For their orphans, and record in their annals.
> I come to borrow where I'll never lend,
> And buy what I'll never pay for (I. 131).

Before starting out he had 'signed to certain covenants in his drink' by which all ladies under forty were to be Pallantine's prey, while he himself is to be left undisturbed in his pursuit of those between forty and four score. This is perhaps what leads him to depreciate young damsels who are "wont to talk too much over their marmalade," and to prefer an "old widow, that commits sin with the gravity of a corrupt judge."

He is, however, with some justification, angry with Pallatine for holding him so exactly to his covenant, but generously promises him half the large treasure he hopes to get from "the Mogul's niece." Finding that he has been duped, he eagerly pays the required bribe rather than that the world should know he had been betrayed by one no wittier than himself. He blames no one but himself for his foolishness, and asks rather sensibly:

> Why should I not take the next key I meet,
> And open this great head, to try if there
> Be any brains left . . ?

His sense, however, once more deserts him when he hears the wonderful tale of buried treasure, and if young Pallatine had not been so taken with his "free, jolly nature," he would again have been made ridiculous. He recognises that he has been a fool, but finds great comfort in the thought that the Elder Pallatine has been a bigger one. He cannot resist the temptation of taunting him a little when he is locked up in

the chest in revenge for the not very loyal trick he had played upon him with regard to the Mogul's niece, but does not grudge him his final good fortune. He shews his appreciation of young Pallatine's wit, too, by making him his heir.

Sir Morglay is justly described by the dramatist as "humorous." He does not pose as being a 'wit' like the elder Pallatine, and if the ladies he has come to conquer are going to make any difficulties, it will not cost him a very great pang to throw them over and return to his "homely village in the north." As he is less confident of his own acuity than Pallatine, he is not so easily duped, and consequently meets with less punishment. He and Pallatine are both splendidly drawn figures and stand out prominently in this excellent comedy which contains quite an array of original and interesting characters.[1]

NEWS FROM PLYMOUTH.

There is no main plot in this comedy; it is composed of several underplots welded together so as to form a connected whole. There is as a consequence no regular development of character, but nearly every figure in the play has some peculiarity which immediately distinguishes him or her from the surrounding figures.

The widow Carrack is rich and knows the value of money. All her energy is directed to winning the unwilling Captain Cable for her husband.

Lady Loveright is also rich, and is on the look-out for a poor husband, as her "ambition is, to make a man, not take addition from him." For this reason she has refused the wealthy Sir Studious Warwell, who parts with all his possessions in order to obtain her favour. She coquettes with Captain Seawit, but, being rather rudely treated by him, at last consents to marry the devoted Warwell.

1) Cf the remarks on p. 16ff of this essay with regard to Shakespeare's influence on some of the minor characters.

Sir Solemn Trifle, described as a "foolish old knight," thinks he knows what everybody is going to say, and says it for them, but never says the right thing. His one delight is in talking; a chance to make a speech is never lost; he will hardly allow anybody else to get in a word before interrupting him with a "By your leave." He is a "long-winded monster" with an empty head who cannot even see when he has been fooled. He meets with well-deserved punishment from Captain Topsail for spreading and publishing false reports.

Sir Furious Inland is subject to the "disease of quarrelling" and would rather fight his best friend than not fight at all. "He loves and honours ladies, for whose services he's . . a ready champion." It is incomprehensible to him that any quarrel, however trifling, should be settled without bloodshed. He is, however, not merely an empty boaster and is not in the least cowed when threatened by the three sea-captains. He affectionately embraces the Dutch Captain, Bumble, when he offers him the chance of a fight, but immediately afterwards repays his lack of chivalry in refusing to lend him a ship whereon to fight by booting him soundly.

The three Captains are typical sea-dogs whose sorrow for their empty purses is as nothing compared to their chagrin at being wind-bound in a town "dearer than Jerusalem after a year's siege."

Cable's pet aversion, although he is fond of women, is marriage, and it is only stress of circumstances which finally induces him to accept widow Carrack.

Seawit would gladly marry Loveright but cannot tolerate becoming the cause of jealousy between two women, whom he treats in anything but a gallant way. He is truly thankful when the wind veers round into a favourable quarter so that he may put to sea.

Topsail's attention is mostly turned to making a fool of Sir Solemn Trifle, who had promised him his niece in marriage in return for allowing him to make a speech to his sailors. It is not a matter of great sorrow to him that he should be unsuccessful in his suit.

In this comedy where nearly every character has some individual humour, extravagant habit or passion, which makes him conspicuous, we may see the influence of Ben Jonson's comedies. The scene, too, between Sir Solemn Trifle and his Intelligencers (IV. 169f.), where newspaper reports are ridiculed, may have been suggested by a scene from Jonson's "The Staple of News" (cf. A. III. Sc. 1).

CONCLUSIONS WITH REGARD TO THE CHARACTERS.

THE HEROIC PLAYS.

THE HEROINES.

There is not much variety among Davenant's heroines and women-folk in general. Of the ten just reviewed at least six may be classed under the same heading. They are 'perfect heroines,' with whose character it is almost impossible to find fault in any way. Their principal virtues are a high sense of honour, unswerving fidelity to their lovers, generosity, self-sacrifice, death before dishonour, and after dishonour. These traits are so common in them that one could without much inconvenience transplant the heroine of one play into another. This is as much as to say that they have no individuality; we do not remember them as having done or said certain things. What the one said, another might have said too. We have a blurred recollection that they all spoke the same kind of language and expressed the same sentiments. One of them died out of sympathy with her lover, but whether it was Arthiopa or Evandra or Eumena is

more than one can recall offhand. There are so many of them that they become monotonous and confusing, and the confusion is made worse by the fact that Davenant nearly always worked in pairs. Where there is an Evandra, there is also a Melora who says the same noble things in the same tone as a dozen others before or after her.

It is quite a relief to turn to Rhodolinda and find someone who is really wicked, or to Roxolana who is capable of being wicked. It seems natural to connect the former with Albovine and the latter with Solyman, but it requires an effort of memory to remember whether Evandra married Leonell or Altophil. After making such a good start with Rhodolinda, we certainly have the right to expect that Davenant will give us a really great heroine before he has finished. But we are disappointed. The force and vigour of his first creation dwindles away into colourless 'perfections,' with only here and there a dash of colour to remind us that the man who could create Rhodolinda in 1629 ought to have been able to give us a Lady Macbeth of his own in 1664, instead of borrowing her from Shakespeare.

THE HEROES.

The same remarks which have been made with regard to the heroines may be applied in part to the heroes. We have here, too, a series of characters who resemble each other in deeds and thoughts of virtue and self-sacrifice. But there is more variety; there is not the same everlasting perfection. Side by side with the model Altophil, we have the ranting Albovine, the cruel Foreste, the philosophical Alvaro, the chivalrous Solyman, and the love-mad Florello. These all have a distinct individuality which stamps their actions as belonging to certain definite persons. As already remarked, however, Davenant generally worked in pairs, and lurking somewhere behind these human beings we are almost sure to find a wax figure spouting monotonous heroics and noble

sentiments. This is perhaps due to the similarity in plot which Davenant, either from lack of imagination or with the intention of pandaring to the tastes of his time, adopted in many of his plays. The favourite theme is the infidelity, either real or supposed, of the heroine to her lover in the main plot, and often enough in the serious underplot too.

Among all these heroes, and we may also include the heroines, there is not one spark of humour. Davenant seems to have had the idea that a person could not possibly be heroic and at all humorous at the same time. But he evidently felt that some comedy was necessary to give a little light and shade, so he introduced special characters to furnish this. His heroes themselves, however, are dry as dust. It would be easier to get blood out of a stone than a joke or flash of wit out of Altamont or one of his fellows.

THE VILLAINS.

The number of villains in Davenant's plays is comparatively small, but they fully make up in quality what is lacking in quantity, at any rate when compared to our dramatist's other serious characters. Villainy of one kind must necessarily bear a certain resemblance to villainy of any other kind, although the motive and the exact shape of it may be different.

In his few characters of this kind, Davenant has introduced as much variation as could be expected. In Hermegild, we have a double-faced villain of the Jago type; with him, however, advancement and not revenge is the motive. He plays for stakes high enough to reward him for his risks, if he can bring his plotting to a successful issue.

Fredeline, on the other hand, risks much for little; he is a villain of the weaker sort whose incentive is insignificant. We admire the former, but despise the latter. Another type

is represented by Galeotto, the "glorious villain," who is no smooth-tongued individual like the two others. His schemes are the outcome of pride and ambition. His villainy takes an original turn, too, in that the revenge he seeks is not for himself, but for his daughter who does not wish to be revenged.

We have then a strong villain, a weak one, an interested one, a disinterested one, a repentant one, an unrepentant one, an admirable one, a despicable one. The villain is almost without exception the most sensible person in the play, and the one whose knowledge of man and the world is greatest. This is true even of such a minor light as Castruchio in "The Cruel Brother."

With the exception of Galeotto, they are all more or less cynical and have a certain contempt for those against whom they are plotting. They are all real beings who shew subtlety and depth of thought and action. In their utterances we may read Davenant's insight into human nature and to a certain extent his judgment on the world.

THE COMEDIES AND THE COMIC CHARACTERS OF THE HEROIC PLAYS.

A comic element is introduced into nearly every one of the more serious plays, and the characters which supply this element are without doubt Davenant's best creations. The comic underplot is as a rule only woven into the main plot by the thinnest of threads, and could generally be extracted without interfering with the coherence of the principal story. The actors in it have of necessity a comparatively short role, but they are drawn with such skill and precision that they stand out like perfect pictures. Grimold in 'Albovine,' Dandolo in 'The Just Italian,' and 'Androlio' in 'The Distresses,' are all genuinely comic figures, each of a different kind. We have seen that Davenant modelled some of his

comedians on those of Shakespeare, but apart from these he has a long list of original soldiers, courtiers, and others, who are full of an irresistible humour quite peculiar to Davenant. His Dandies and braggadocios are the characters in which he excels. They serve as an outlet for his fine satire on society and for the witty sarcasm which he levels with such true aim at humbugs and hypocrites.

Unfortunately, Davenant wrote only two original comedies. They are both excellent, and their merit and interest is vested, not in the plot as is the case in the heroic plays, but in the characters. Every actor contributes his share to the general mirth, which is all pervading: every character is a study in itself. There are no wax-figures such as we meet with in the serious plays; here they all live and pour forth a spontaneous uninterrupted stream of witty dialogue and brilliant repartee.

There is no comparison between Davenant as a writer of serious plays and as a writer of comedies. It is true that he has great talent as an inventor of plots, which he loves to make as intricate as possible, but the people to whom he entrusts their development are mostly unreal and unconvincing. How far his plots are really original cannot be investigated here. We should not wonder if Davenant turned out to be a great borrower from Spanish originals: some of his plays remind one strongly of the intricate plots of the Spanish dramas, and not a few of his characters proclaim the same exaggerated sentiments about love and honour which are constantly and tediously repeated in the Spanish plays.

As a writer of comedy, on the other hand, Davenant's talent was considerable. Why, then, he should have devoted so much time and energy to the compilation of pieces in which he must have known he could never rise above superior

mediocrity, instead of employing his gifts in that field in which he might have earned for himself lasting fame, is a problem I do not pretend to solve.

VITA.

I, John David Ellis Williams, was born on November 30th, 1879, at Newtown, Montgomeryshire, Wales, and received my early education at the private school of my late father, Thomas Williams M.A., LL.D.. After having passed the Victoria University Preliminary Examination in 1897, I went to Switzerland for two years to prepare for my career at the above-mentioned University, where I graduated in 1902 in the School of Modern Languages. During my residence at the University, I studied under Professors Bonnier, Elton, Friedel, Lloyd, Raleigh, and Wyld. In October 1902, I matriculated at the University of Berlin, where for one semester I followed the lectures of Professors Brandl and Tobler. Subsequently in April 1903, I was appointed Lektor of the English Language at the Kaiser-Wilhelms University, Strassburg, where I still hold that post. Professors Gerland, Græber, Koeppel and Rudolph of this University kindly allowed me to attend their respective lectures and seminar-classes in English, French, and Geography, and I take this opportunity of expressing to them my warmest thanks for the help and facilities which they were ever ready to afford me. To Professor Koeppel in particular I owe a debt of gratitude for his sympathetic advice and support in the writing of this dissertation, of which he suggested the subject.

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